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THE MIRROR

LOUIS R. REID,

Managing Editor

IF reports are true the long-awaited hostilities between the "Big Four" and various big distributing organizations have broken out with a force which promises the conquest of considerable white space in the news and trade papers. While the "Big Four" organization decides upon a policy of open booking, distributing companies are acquiring various prominent motion picture treaters throughout the country. Thus are the first shots fired. It would be an audacious prophet who would dare announce the outcome.

WITH the Rivoli and Rialto Theaters reported to have passed under the direction of Adolph Zukor there is zest to be found in speculating anew upon the policy of the new Capital Theater now under construction.

IN its significant reticence upon the production of "Pretty Soft" the *Times* has established a unique mark in the history of dramatic criticism in New York. Not a line has appeared in that newspaper concerning the presentation of the play. The story goes that Mr. Corbin wrote a scathing notice of the play and that a high official of the *Times* in reading the review in proof decided that, while Mr. Corbin's opinions were entirely justified, they would have the opposite effect of what the critic intended—namely, that they would attract patronage for the play. Thereupon, the notice was marked "killed" and the *Times* went to press with another record to its credit.

SID CHAPLIN now comes to the fore to vie with brother Charlie in the acquisition of "millions." He has signed a contract with the Famous Players-Lasky Corporation, which, incidentally, seems to have a continuous holiday of contract-signing here and there and everywhere to produce four five-reel comedies at a figure that "involves more than \$1,000,000." Recent statistics are full of the number of new millionaires which the war has created in this country but no mention has been made of the number of millionaires which motion pictures have created.

THE reports of the celebrated meeting between King George and A. H. Woods upon the production of "Uncle Sam" ("Friendly Enemies") in London are as varied as they are entertaining. We have it upon the authority of none other than Mr. Woods' press representative—and press representatives are becoming more and more reliable each day—that the only truthful report is as follows: Following the performance of the play a meeting was arranged between the King and the American producer. The King congratulated Mr. Woods upon the production, whereupon Mr. Woods thrust his hand quickly into his waistcoat pocket and said "Have a cigar?"

THE Presbyterian Church has gone on record as opposed to Sunday films and protests against the action of the New York State legislators in passing the bill providing for motion pictures on the Sabbath. A clear line of action is thereby set forth for the National Association to enlighten the Presbyterians upon the necessity of Sunday Films in an era of extensive social unrest.

"Big Four" and Big Distributing Companies Open Hostilities—Woods Meets King George—The Case of "John Ferguson"—Will Griffith Produce Plays?

were about to come into their own. Then the Theater Guild, which had attracted but scant attention with its production of "Bonds of Interest," presents "John Ferguson." The result? Continued life for the Theater Guild and a rush on the part of critics and chroniclers of the drama to pay tribute to a great play and a great performance.

IF David W. Griffith hearkens to the appeal of his friends it may not be long before the motion picture director turns his attention to play-producing. Alfred Head in the *Herald* even goes to the extent of declaring that "it is one of the regrets of the moment that this man of ideals and sensitive appreciation of beauty and pathos and dramatic proportions neglects the theater, which needs him." Since Belasco and Hopkins are more active than ever the entrance of Griffith into the theater world—even though temporary—would prove an interesting adventure. It might do more to bring about a closer union of stage and screen than any amount of academic discussion on platforms and in magazines.

DESPITE the declarations of such clergymen as Wise and Straton that the stage is degenerating it always seems to be a good season for Shakespeare. John E. Kellard is winning an enthusiastic reception in Chicago, and Walter Hampden is back again in New York with what has been generally acclaimed as one of the best performances of "Hamlet" in the history of the American stage.

WHILE the Brooklyn amusement world is excited over the controversy in regard to the showing of the "Fit to Win" picture, Chicago now presents a similar case with a film entitled "The End of the Road." The latter is also a picture dealing with sex hygiene and while it was endorsed by the authorities it has met with the disapproval of the National Association. The outcome of the matter has not been determined as yet.

IF present plans materialize the Montmartre of Paris is to be transplanted to Broadway next season. Three companies are being organized to appear in French plays here, among which is an organization that will present the lighter form of entertainment of "a typical Parisian character." "Chansons Montmartre," described as songs in which lively lyrics are fitted to current melodies, are to be a feature. French, Italian, Spanish, German and Yiddish seasons are all contemplated which will mean undoubtedly a new boom in theater building.

IT would not be surprising to hear any day now that the film rights of the Atlantic Ocean had been acquired by this or that screen magnate.

DRAMATIC MIRROR

H. A. WYCKOFF, Pres.

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MAY 27, 1919

OTTO HARRAS, Adv. Mgr.

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THE PLAY WORLD AND ITS PEOPLE

GREAT ARRAY OF ROAD SHOWS LINED UP FOR NEXT SEASON

**Bookings for One Town Alone Show Class of
Traveling Shows on One Night Stands
—House Managers Delighted**

THE most imposing array of New York shows ever booked for the road in one season is now lined up for the one nighters according to the bookers arranging for the dates. As an example of the class of traveling combinations that one eastern town not far from Broadway will get this coming season the following list of attractions is herewith published: "Sometime," "Sleeping Partners," Gus Hill's Minstrels, "Somebody's Sweetheart," "Head Over Heels," "Tea for Three," "So Long Letty," "I Love You," "Bringing Up Father," "Odds and Ends," Nora Bayes' "Ladies First," "Oh, My Dear," "Si Perkins," "The Man Who Came Back," "Tiger Rose," "Friendly Enemies," "Maytime," "Daddy Longlegs," "Parlor, Bedroom and Bath," "Under Orders," Dippel Opera Co.,

"Polly With a Past," "Business Before Pleasure," "Oh, Look," "The Old Homestead," Frances Starr, "Flo Flo," "Up In Mabel's Room," "Bird of Paradise," O'Brien's Minstrels, "Million Dollar Dolls," "Oh, Lady" and Al. G. Fields' Minstrels.

This is just one out-of-town theater's bookings with other nearby stands to obtain a long line of other attractions that have obtained Broadway reputations.

But this list gives a bully idea as to what the bookers, producers and theater managers expect in the way of prosperity next season, the traveling shows to form the most formidable array of big shows assembled in years.

House managers throughout the country are rejoicing over the booking prospects.

Service Unit Programs for Community Welfare Purposes

Making use of experience gained during the war, the Service Unit of Boston has worked out a plan for combining in an organized unit program, mass or community singing, motion pictures of constructive or educational character, patriotic features, and civic or social information applicable to current public interests.

Service Unit Programs are for indoor or outdoor occasions when assistance may be given to municipal, industrial or community welfare organizations. Previous to the war the work was carried on for three years under the name of Boston Park Shows. Up to the present season 850 programs have been arranged for 2,000,000 people.

"Sleeping Partners" Booked

The John D. Williams show, "Sleeping Partners" which was produced in New York with Irene Bordoni and Henry B. Warner as co-features, is going on the road next season, with a route now being penciled in for eastern territory. No statement is made as to what players will have the former Bordoni and Warner roles.

Votichenko Concert

Sasha Votichenko presented a Concert Intime de Musique Ancienne at the Hotel des Artistes last Sunday evening. It consisted of a program of music of Royal France with Miss Dorothy Follis in old French songs, Roshanara in quaint costume dances and Lydia Ferguson in songs of Brittany.

"Oh Uncle" Opens

The new Shubert show, "Oh Uncle!" which has been in rehearsal for some weeks past, opened this week in Philadelphia and will remain there for four weeks.

Molineux Estate Small

The final accounting of the estate of the late Roland B. Molineux made by his widow, administratrix, and former play broker, Margaret Connell Molineux, shows that the deceased left only \$5,620.30. Molineux, who was author of "The Man Inside," produced in 1913 by Belasco, died at Kings Park State Hospital, November 2, 1917.

Chapin's New Play

Frederick Chapin, who wrote "I. O. U." for Broadway presentation, has a new play, "Who's That Woman?" that will be tried out by Phil de Angeles' Palace Players in the Palace, White Plains, within the next two weeks. Chapin has an offer for the piece from a New York producer.

Greenwich Village Theater Closes

The Greenwich Village Players closed their season Saturday night, May 17. This also marked the end of the run of "Shakuntala." During the summer the theater will house the "Greenwich Village Follies of 1919," which is to open there the first week in June.

Will J. Davis Dies

Will J. Davis, identified for fourteen years with the management of the Illinois Theater, Chicago, died at his home in Chicago, May 16. He leaves a widow, Mrs. Nellie Davis, and a son, Will J. Davis, Jr. His first wife was Jessie Bartlett Davis, the famous contralto, who died in 1905.

Merry Minstrel War To Be Waged

Minstrelsy isn't dying out by a long shot, according to the anxiety of the different minstrel managers to line up solid routes on the road for next season. As usual there will be the old standbys, namely Al. G. Fields and Neil O'Brien with their stands again paralleling each other as in other seasons. Then Gus Hill's male minstrels will again start early while J. D. Coburn is expected to to have his minstrels going again. Then the new minstrel troupes are forming with the Honey Boy Minstrels sure to take to the road.

George White's Premiere June 2

The new George White show, "Scandals of 1919" is set to start its New York engagement at the Liberty June 2 with the following players now announced as "taking part": Ann Pennington, Yvette Rugel, Ethel Delmar, Lois Leigh, George White, Ed. Lee Wrothe, Bennett and Richards, Jack Squires, Mabel White, LaSylphe, Dorothy St. Clair, Ona Munson, George Boeckel, Lester Allen, Lionel B. Drew and James Miller. The press bureau is billing the choristers as "scandal mongers."

Lands Big Chicago Date

Every year the Auditorium, Chicago, is the scene of the Chicago Policemen's Benefit, with some big theatrical performance being given there with the house practically sold out for several weeks. This year the Coutts & Tennis show, "The Kiss Burglar," with Patricia O'Hearne, will be the attraction. Miss O'Hearne will remain as the principal player with this show until around the holidays when she will be starred in a new Coutts & Tennis play entitled "Come Seven."

Mrs. James K. Hackett Joins Her Husband

James K. Hackett, who recently suffered a nervous breakdown and was forced to leave the cast of "The Better 'Ole" at the Columbia, San Francisco, has been joined by his wife, Beatrice Beckley, who has gone to the coast to nurse him.

To Produce Irwin's Stories

Stuart Walker will present next season a dramatic version by Eleanor Gates, of Wallace Irwin's "Hachimura Togo" stories and "Letters Of A Japanese Schoolboy." Gregory Kelly will appear in the leading role.

"I Love You" Prosperity

The signal success at the boxoffice of "I Love You" this season has prompted the producers to arrange routes next season for four traveling companies.

ACTORS CRITICISE

Spirited Comment Upon Audi- ences in Philadelphia

The playgoer came in for spirited criticism last week, when the Drama League of Philadelphia, held its fourth public meeting of the season at the Broad Street Theater. The subject for the afternoon was "American Audiences," and these were viewed from many different angles by the various speakers. Marie Dressler rapped the vagaries and inconsiderateness of "society" audiences, while many interesting facts about "fighting" audiences were brought to light by J. Howard Riber, who for the past two years has directed the Liberty Theaters.

The chief address was delivered by Brandon Tynan. He declared that modern matinee audiences consisted almost wholly of women, while evening audiences were composed of women and the men they brought with them—hence the necessity of the playwright considering feminine taste in his productions.

George Jordan Busy

One of the busiest chaps along Broadway is George Jordan of the Sanger-Jordan concern. In addition to watching new scripts for films and placing many stories and novels that are under the S. & J. direction for screen rights George is also interested in several new shows. He is in on the "Good Morning Judge" show as well as others, with several new ones under contemplation for the fall with local producers. Jordan has placed some big novels with picture firms for screen manufacture.

Lincoln, Neb., Defeats Sunday Shows

Lincoln, Neb., by a vote of 6,052, to 3,941 defeated an ordinance permitting Sunday amusements. Lincoln is the capital city of Nebraska. Newspaper advertising and other means of campaigning proved futile.

Winner in Bernard Role

Charles Winninger at present is handling the Sam Bernard role in "Friendly Enemies" at the Hudson and will retain the part until next fall when he and his wife, Blanche Ring, will be featured in the new Winter Garden show. Bernard is slated for a new show under Al. H. Woods' direction next fall.

Lederer Rehearsing Musical Piece

George W. Lederer is rehearsing a musical piece entitled "Angel Face," with music by Victor Herbert. It will open at the Colonial Theater, Chicago, June 15. The company leaves for Chicago this week.

Max Scheck Goes to London

Max Scheck sails for London, June 15, where he will produce "The Velvet Lady" and "The Kiss Burglar," in conjunction with William J. Wilson.

Road Rights Of "Come Along" Sold For \$1,500.
Frederick V. Bowers Plans New Show For New Season.
Eastern "Maytime" Company Ends Long Season.
Klaw and Erlanger Dissolution Reported Near.
"Through The Ages" Declared To Be Another "Ben-Hur."



TEXAS GUINAN
Starring in Frohman's Westerns



IT'S A GOOD YEAR FOR THE COLLABORATOR

BY BURNS MANTLE

OUR statement of some weeks ago that the play doctor was the most important writer of plays on Broadway this season has been variously challenged. "The point is well taken," writes one, "but I trust you do not consider your discovery of the P. D. anything new? Plays have been tinkered into presentable shape, patched here and there, built up and torn down and put together again, ever since Will Shakespeare was a boy. Even he, mind you, got more ideas at the Mermaid tavern than he left there—aye, and who has the courage to deny he didn't take more than a hint or two from old Dr. Bacon?"

Reasons for Collaboration

"The point" was an assertion and no more. It was based on the evidence at hand—that the play doctor and his chief help, the collaborator, have never been so prominently set before the people in any other season. Why, we do not pretend to say. We hold no brief either for or against collaboration. This season it may have been due to the scarcity of plays from the foreign market and the dependence the managers were forced to place on new writers—eager tyros so lacking confidence in themselves that they turned naturally and quickly to others to help them. A half dozen theories might be advanced to explain the ascendancy of the collaborator—but the fact remains that hardly more than two per cent of the plays produced on Broadway this last winter were the work of a single author.

Long List of Collaborators

The list is really amazing, once you assemble it. The very first plays of the year—"Friendly Enemies" and "Allegiance"—were written in collaboration. Samuel Shipman sought the aid of Aaron Hoffman with the first and both Prince and Princess Troubetskoy had a hand in the second, and were in turn spurred on by William Faversham.

Frank Bacon had failed time and again to do anything with "Lightnin'" until Winchell Smith took it in hand, and just how much the Smith-Golden combination depends on collaboration you may gather from the fact that not only have all three of their successes, beginning with "Turn to the Right" and including "Three Wise Fools," been plays in which two or more authors have had a hand, but their first announcement for next season is a comedy called "Sunrise," made from a novel by Elia W. Peattie, with the assistance of Pearl Franklin and under the general direction of Mr. Smith.

Tarkington and Others

"Keep Her Smiling" resulted from the collaboration of John Hunter Booth and Edgar Franklin; "Where Poppies Bloom" was adapted from the original of Henri Kistemaekers; "The Woman on the Index" had three names back of it, those of Frank M. O'Brien, who wrote it, Lillian Bradley, who dramatized it, and George Broadhurst, who revised it.

Evidence at Hand Shows That This Has Been an Exceptionally Prosperous Season for the Play Doctor, Everything to the Contrary Notwithstanding—Most Foreign Playrights Prefer to Work Alone

Booth Tarkington admitted that he could never think of "Penrod" as a play, even after he had written at George Tyler's suggestion a series of adventures for his favorite boy hero with the intention of dramatizing them. As a result E. E. Rose was called in to make the play in consultation with Tarkington. Spurred on by this experience, and being freed from any feeling of responsibility for the success or failure of the play, Tarkington did much to assist his collaborator and practically wrote the entire last act, which is the best act of the comedy.

Belasco as a Play Doctor

David Belasco, I have heard it said, is never interested in a perfect play. He probably had less fun with "The Boomerang" than any other production he has ever made, simply because it was practically set when it was brought to him by Victor Mapes and Winchell Smith. But he loves to fuss over something that promises little at first reading but from which he believes he can get much before he is finished with it. "Daddies" is the result of such an impulse, and so, too, is "Dark Rosaleen."

West Relied on Moore

Roland West, they tell me, is a fairly self-reliant individual. Accuse him of anything resembling a lack of self-confidence and his spine will straighten and his shoulders fly back immediately. Yet when he came to produce "The Unknown Purple" he wanted the encouraging word of Carlyle Moore, who, in his turn, had learned a lesson by watching George Cohan work over his own "Stop Thief" a couple of years ago. There is much in that feeling of dependence on someone else. Separate the Hattons and they might each write a play or two, but the chances are they would not, or that if they did it would be in collaboration with someone else. Harrison Rhodes can think as many plays as any man, but when he comes to the writing of them he wants someone to stiffen his belief in himself; hence Benrimo's part of the job in "The Willow Tree" and Tom Wise's practical hand in "The Senator from Mississippi" and "Mr. Barnum."

"Thinking Plays"

"Thinking Plays" is a favorite diversion of actors and actresses, and their thought is usually concerned with a play containing a fine little part for themselves, which is natural. Jane Cowl, because she wanted to play comedy, thought "Lilac Time" into existence, telephoned the plot from Rochester to Detroit, Mich., to

her old playmate of the Belasco company, Jane Murfin, and that comedy was under way next morning. Leon Gordon thought "Watch Your Neighbor," but he had to have another actor, Le Roy Clemens, help him write and trick it out with melodrama.

Willard Mack Improves Ideas

Willard Mack loves to take the thought of the collaborator with an idea and do things to and with it. He did that for Lou Tellegen, with "Blind Youth" as the result, and for Stuart Olivier with "The Big Chance." He has just finished re-writing the Bolshevik opus, "Red Heart," which is now said to resemble any other play but the original from which it was taken and to be a promising drama in consequence.

Channing Pollock really prefers to work alone, as most playwrights do, yet he has done his most successful work when he had the other fellow to talk it over with—the music plays he wrote with Rennold Wolf, for instance, and "The Crowded Hour" with Edgar Selwyn. "The Roads of Destiny" he did alone, and it is much the most thoughtful of his works, but whether or not it will make the most money is a question.

Believes in Collaboration

Samuel Shipman has had no less than three collaborators this season and frankly admits he may have as many more next season. He believes in them and welcomes them, whether they come bearing gifts in the form of ideas or whether he selects them to help him with ideas of his own. And it is entirely a matter of business judgment with Shipman. It he can do three plays, or four, or five, in a single season by letting someone else help him do it, that is better business than it would be for him to spend all season on one play, or two at the most. With his collaborators he wrote "Friendly Enemies" (with Aaron Hoffman) in a fortnight, "East Is West" (with John B. Hymer) in seven days, and "Dark Horses," recently tried by William Harris in Washington, in five days.

Hilliard vs. Cohan

Robert Hilliard filed suit for \$50,000 damages the other day against George M. Cohan, alleging that he had been unfairly treated in the matter of "A Prince There Was." Of the merits of this actor's contention the courts will in time render a decision. It may be he will be able to prove that Mr. Cohan, though he was asked to smarten up the original play, as it had been first written by Mr. Hilliard and another collaborator, had no right to so completely

make over the leading character that he (Hilliard) could no longer be starred in the part.

But, on the other hand, what if Cohan proves that if he had not made over the play completely he could not have made it into the success it proved later to be? "How much of the original did George save?" I asked one of the Cohan-Harris firm the day after Cohan played the part for the first time. "Four words," he answered. "What were they?" "A Prince There Was," said he.

Leo Ditrichstein has never been able to hit it off as a writer of original plays, but as an adapter, particularly of the continental comedy farce, he has few equals. "The King" was a sample, and "The Concert." With Lavedan's "Marquis de Priola" he probably did not trifle very much—which is against the play rather than in its favor.

Sheldon's Modesty

For some reason Edward Sheldon objects to being advertised as the adapter of Sem Benelli's "The Jest," probably because he believes that Benelli is entitled to all the honor accruing to that play. But you will fail to find a single friend of Sheldon's who will admit it. The quality of the American adaptation, many believe, have had much to do with the success of this modern classic from the Italian in New York—the Sheldon version and the Barrymore popularity.

But here is the cracker on the whip: Name the best plays of this season or of any other, the most scholarly, or thoughtful, or appealing, or philosophical, or purposeful plays, and in ninety-nine cases out of a hundred you will find they were the work of one man, and express the thought of that man's mind pretty much as it was born.

Some Who Work Alone

No one helps George Bernard Shaw write plays. "Dear Brutus" belongs to no one on this earth, but Sir James Matthew Barrie. St. John Ervine wrote "John Ferguson" out of his own heart and mind. Oscar Wilde matched epigrams with nary a collaborator. Arthur Wing Pinero works alone. Edward Knoblock's "Tiger, Tiger" may or may not be your idea of a good play, but we will wager Mr. Belasco took very few liberties with it.

Maeterlinck Asks No Help

Maurice Maeterlinck asked no man's help in the writing of "The Betrothal" or "A Burgomaster of Belgium," however much he may have been aided in the staging of them. The Dunsany plays are Lord Dunsany's and no other man's. Even the lesser Englishman, C. Haddon Chambers, Somerset Maugham, Horace Vachell and the rest, are pretty much themselves in all they produce for the stage.

So while this has been a collaborator's season, and has encouraged many a timid native to try his wings, it may be just as well if they remember that he travels farthest who travels alone.

ANNUAL MEETING OF ACTORS' FUND SET FOR MAY 23

Big Session Will Be Held at the Hudson Theater— Election of Officers—Official Statements of Benefits

THE theatrical profession has been extended a hearty and cordial invitation to attend the 38th annual meeting of the Actors' Fund of America which will be held in the Hudson Theater, New York, at 11 a.m. May 23. This meeting is expected to be the most important yet held by the Fund as reports for the past year's work will be read as well as the statements "officially given out" of the different benefit performances held under the auspices of the Fund in different big cities this year. It was the first time that such a work was undertaken.

The regular election of officers

will occur, with a prediction that Daniel Frohman will again be returned to the chair of presidency. The present officers are in addition to President Frohman: First vice-president, Jos. R. Grismer; Second vice-president, F. F. Mackay; Treasurer, Sam A. Scribner; Secretary, Gus Hill; Assistant Secretary, W. C. Austin.

The annual visit to the Actors' Fund Home on Staten Island will be made May 25 by the Board of Trustees when the New York party will go by auto, inspect the home, have lunch there and make a merry day of it.

"PEGGY, BEHAVE"

Farce Comedy of Domesticity Presented in Chicago

William A. Page is now presenting Willette Kershaw in "Peggy, Behave," a farcical comedy by Owen Davis, at the Olympic Theater, Chicago. The play is running along to good business, but not capacity. The farce is in three acts and the scenes and incidents take place in the vicinity of New York.

Miss Kershaw takes the part of a newly-married overjealous young woman, who becomes exasperating in her conduct with her husband, a bond salesman—though the honeymoon is not over. She seemed to have all the domestic vices, sleeping late in the morning, having her maid bring her breakfast, her husband having to rush to business without awakening her, calling him unnecessarily during business hours during some spasm of jealousy.

After a troublesome honeymoon, Peggy and her husband decided to separate and unknown to the other each went to her father's house. Both arrived at her father's residence just as he was arranging to be married to a wealthy widow, and the rattle-brained Peggy figured it out it was her own husband who was about to be married without going through the formality of a divorce. So when the time came for the marriage party to go to the church she arranged for four firemen attired in the usual way with the regular fire-fighting implements, to come and burst through the doors and windows as the curtains descended, she having ordered them under the pretext that the household was crazy.

Mitchell Harris took the part of Peggy's distracted husband splendidly. Edward Ellis as the father was very funny through all the complications. The widow was played admirably by Vera Finlay. Grace Henderson was the mother of the bride.

Revival of "Si Perkins"

Now that William Lawrence is reviving "The Old Homestead" another of the Rube type of shows will also be brought forth in a new version, new company and everything, namely "Si Perkins." It wouldn't be surprising if "Uncle Josh Spruceby" and some of the other one-night stand "gosh all hemlock" shows were also back by fall.

IS THAT SO!

Rachel Crothers now owns a farm near Ridgefield, Conn.

Ann Orr was the busiest little comedienne in Chicago last year. It was she who arranged a performance every Saturday and personally appeared in each one after the matinee. The Casino Club was the scene of her personally conducted performances and this, too, after doing nine shows a week.

Cecil Lean and Oleo Mayfield motored last week to their summer home on Lake Sunapee, New Hampshire, made several splendid catches of brook and native trout and returned in time to play the Orpheum, Brooklyn. They will open in a new musical comedy August 15.

Richard G. O'Brien, professionally known as Richard Garrick, for many years dramatic director for Frohman's and also for Liebler's, is going overseas as a Knights of Columbus secretary and will probably be assigned as an Entertainment Director with the Knights of Columbus with the Army of Occupation.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, May 13, 1919. The following members were present:

Messrs. Stewart and Wilson (presiding), Stevenson, Harwood, Cope, De Angelis, Deming, Wise, Westley, McRae, Kyle, and Christie.

New members (through N. Y. Office): Ruth C. Allen, Albert Carroll, Carl T. Case, Goldie Cleveland, John B. Cooke, Henrietta Crossman, Florence Deshon, Frank De Voe, Mildred D. Douglass, Ursula Ellsworth, Ada Forman, Howard Hull Gibson, Mabel Guilford, Jefferson Hall, Lenore Hanna, J. C. Kline, Margaret Lawrence, Sardis Lawrence, Dorothy Lewis, Wayne Nunn, Ethelmary G. Oakland, Fritz Scheff, Ernest J. Sharpsteen, Crane Wilbur (and Junior Members): Edith Gresham, Myrtle Muller and Scott S. Miller.

One of the troubles of the producing manager is the fact that bookings are often cancelled in spite of the fact that contracts have been signed. It is not an enviable position, that of a manager, who has arranged a tour to the Coast, to learn that three or four weeks of time has suddenly been cut out. The excuse for this may be that the original owner has sold out his interests, or has decided to show pictures in his chain of theaters.

Another complaint against the one-night stand theater owner is his frequent insistence on a matinee, no matter on which day of the week the attraction is booked. This often entails a very early jump and constant loss of rest to the members of the company. It would not be so bad if it happened only now and then, but such occurrences are becoming common.

The annual meeting of the A. E. A. will take place on Monday, May 26, at 2 p. m., at the Hotel Astor. It may prove to be one of the most important meetings in our history. Everyone should make it a point to be present, as matters involving the interests of all connected with the theater may come up for discussion.



P. DODD ACKERMAN
Head of the P. Dodd Ackerman Scenic Studios, Inc.

OLD METHODS DEAD SAYS ACKERMAN

Scene Painter of the Old School Becomes Modern "Stage Decorator" of Today

The P. Dodd Ackerman Scenic Studios, Inc., have a busy season before them with many of the new productions to mount. Mr. Ackerman, now an enthusiast over the modern method of "stage decoration" instead of merely scenery, was formerly an advocate of the old school. About nine years ago, an artist from Holland, while the guest of Mr. Ackerman, so impressed him with his sketches and studies of what was being done in the European theater, that he dropped his work, left his studio under the direction of his brother, and went with his Dutch friend to Europe to see what the theater of Europe had to offer.

"My friend, true to his promise," says Mr. Ackerman, "guided me from place to place. We landed in London and finished our trip in Munich. We saw everywhere the 'new art.' I saw new types of theaters with wonderful lighting apparatus, and great half circular, white painted 'back walls' on which to project lighting. I saw plays and revues presented in a new manner."

After six months, he returned home and gave himself to a serious study of the modern art as applied to the theater. "I realized," he says, "that the change would have to be very gradual, but step by step, by very hard application and study, I have been rewarded by being invited to design and make a number of the important productions by those producers who have become enlightened to the fact that the old arts of the theater are rapidly passing away."

"Where we had 'scenery' we now have, or should have, decoration; suggestion and not realism, simplicity of design and treatment and not heavy, stuffy, photographic reproductions of nature that miss being anything like nature."

Now when a producer leaves a production in Mr. Ackerman's hands, he can feel assured that not only the scenes themselves, or "decorations," will be executed in the most modern fashion, but the furnishings, accessories, hangings, all the decorative features, as well as the lighting itself, will be harmonious. Thus the scene painter of the old school becomes today the creator of things modern in the theater.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MAY 24			
Theater	Play	What It Is	No. of Times
Astor	East is West	Peg O' My Heart under the willow Tree	174
Belasco	Dark Rosaleen	Horse race effects united Ireland	39
Belmont	Who Did It?	To be reviewed	4
Bijou	Love Laughs	To be reviewed	7
Booth	I Love You	Humorous farce without a bed	32
Broadhurst	39 East	A boarding house romance	66
Casino	Sometime	Fine show for the T. B. M.	280
Central	Somebody's Sweetheart	A score of tuneful numbers	174
Geo. M. Cohan	Griffith Repertory	Reviewed in this issue	23
Comedy	Toby's Bow	Character study of old negro	130
Cort	The Better 'Ole	Bairnsfather's cartoons dramatized	252
Criterion	Three Wise Fools	Has a certain amount of whimsy	239
Eltinge	Up in Mabel's Room	Dramatization of a chemise	149
Empire	Dear Brutus	Barrie gives people a second chance	179
44th Street	Take It From Me	Department store set to music	64
48th Street	Come On Charlie	Laughable career of a dauntless youth	55
Fulton	Please Get Married	A twin-bed opus	104
Gaiety	Lightnin'	Frank Bacon's Triumph	316
Garrick	John Ferguson	Drama of religious and philosophical conflict	16
Globe	She's a Good Fellow	A dainty musical Comedy	32
Harris	Fires of Faith (Film)	Salvation Army pictures	38
Hudson	Friendly Enemies	German-Americans drop their hyphen	427
Knickerbocker	Listen Lester	Another fine show for the T. B. M.	178
Longacre	Three Faces East	An evening of suspense	322
Lyceum	Daddies	War orphans find parents	306
Lyric	The Lady in Red	Conventional musical comedy	16
Miller's	Mis' Nelly of N'Orleans	Love a la Louisiana	127
Moracco	Pretty Soft	Reviewed in this issue	12
New Amsterdam	The Velvet Lady	Herbert music embellishes farce	127
Nora Bayes	Toot Sweet	Musical review of Argonne	32
Park	It Happens To Everybody	Capitalists-inventor farce	11
Playhouse	Forever After	An evening of sentiment	279
Plymouth	The Jest	Revenge a la Florentine	53
Republic	The Woman in Room 13	Melodrama of thwarted revenge	151
Selwyn	Tumble In	Seven days musical comedized	71
Shubert	Good Morning, Judge	Musical play, English in tone	138
39th Street	Hamlet	Hampden's return to New York	7
Vanderbilt	A Little Journey	Sharply contrasted types	173
Winter Garden	Monte Cristo Jr.	Extraneous written with imagination	117

*This Mirror Feature is imitated by other Amusement papers.

BOOST S. A. DRIVE Theaters Assist Doughnut Girls in Big Campaign

The theaters of Greater New York have been organized under the chairmanship of E. F. Albee of the Theatrical, Motion Picture and Amusement Committee of the Salvation Army Drive for an eight days' campaign which started Sunday and will end next Sunday with a gigantic benefit performance at the Hippodrome. The Shuberts, Klaw and Erlanger, Al H. Woods, Cohan and Harris and other theater managers have promised their full cooperation in the drive, George M. Cohan sent a characteristic letter which follows:

My dear Mr. Albee:
Mr. Harris just spoke to me about the Salvation Army selling doughnuts in the lobbies of the theaters. I think it's a great idea and I'm sure the "public" is hungry for something of the kind. Just to show you that we're a couple of regular guys—we'll guarantee to eat the doughnuts if you'll furnish the coffee. Here's a little verse on the subject. If you like the words I'll set them to music and sing it the next time I play Providence:
Since the war has been won—it's the truth,
Every noble American youth
That's returned overseas
Has got down on his knees
And has prayed for Evangeline Booth.
Always yours,
(Signed) GEORGE M. COHAN.
P. S.—We'll do anything you want us to.

Famous actresses will sell doughnuts on Fifth Avenue, each squad of workers being accompanied by a Salvation Army Lassie. There will be theatrical meetings on the Treasury steps and in the Liberty Theater in front of the Public Library.

Musical Play at Henry Miller's Theater

"La La Lucille," a new musical play, will begin an engagement on Monday, May 26, at Henry Miller's Theater. This is the first offering to depart from the regular dramatic policy of the theater. It is described as a fluffy and intimate type of musical comedy. The book is by Fred Jackson, the music by George Gershwin and lyrics by Arthur J. Jackson and G. B. DeSylva. The piece has had the stage direction of Herbert Gresham and Julian Alfred. Among the principal players will be John E. Hazzard, Grace V. Walsh, J. Clarence Harvey, Stanley Forde, Helen Clark, Lorin Baker, Sager Midgley, Eleanor Daniels, Maurice Cass, George W. Callahan, Alfred Hall, Cordelia Macdonald, Marjorie Bentley, Ester Banks, M. W. Rale and J. Lowe.

Marjorie Pringle Made Good

Marjorie Pringle is now prima donna with "Come Along." She jumped into the role on Saturday night after receiving the part only Friday afternoon, studying that night she appeared for rehearsal Saturday morning at 10.30, having learned the prologue and first act, that afternoon she studied the second act and went on at night, going through her part without a slip and as though she had been doing it all along. Her personality and pleasing voice attracted a host of friends for her.

Max Rogers Moves

Max Rogers has moved his theatrical agency from 1562 to 1544 Broadway. E. A. Turner, formerly leading man and manager of dramatic stock in Somerville, Mass., will be general manager and engaging and casting director.



NO MAN'S LAND

By Mile Rialto

"THE LADY IN RED" brought to the eager gaze of Broadwayites dancers of every possible kind. The Glorias were there in all their glory and danced into favor with ease and grace. Then there was Bertie Beaumont, who disclosed to a breathless audience an absolutely new way of twisting and wriggling in an effective Oriental dance. Her skill in toe twirling is nothing short of marvelous. And, after the featured dancers, came a quartette of comely damsels who were fairly on tip-toe to demonstrate what they could do in the way of putting "pep" into any, and all kinds, of dances. One little lady in particular, named Dorothy Godfrey, shows promise, but she needs repression badly.

ADELE ROWLAND, who can always be relied upon to sing a song into popularity, did her very best for the numbers allotted her, but somehow her personality failed to dominate the play, and, as many in the audience remarked, she was somewhat lost in a rather colorless role.

YOUTH and beauty reigned supreme atop the New Amsterdam roof when the Follies Ball was in session. All the famous beauties of the Gay White Way—and many others, yet to become famous for their charms—were there. What subjects for magazine covers! When one considers an evening in which Marilyn Miller, Allyn King, Ann Pennington, Jessie Reed, Ethel Hallor and the Fairbanks twins (just to mention a few) were all present, it is not difficult to understand why there wasn't room for another onlooker—no, not even the slimmest dancing man on Broadway.

PEE WEE, Ky., is responsible for more than its unusual name. It is the home of Esther Walker, at present playing at the Winter Garden. The reason that Pee Wee came into the limelight of newspaper publicity is that Miss Walker's parents left that little town recently and came here especially to see their young daughter act. Naturally, they agree with New York's verdict that Pee Wee has much to be proud of.

ETHEL DANE, who has helped to give "A Little Journey" a long sojourn at the Vanderbilt Theater, has returned to the cast after a week's illness. Miss Dane has proven one of the season's favorites and it is more than likely that there will be many opportunities for her to remain within hailing distance of the Rialto when "A Little Journey" starts journeying out of town.

INSTEAD of being "lured" by the screen, Mabel Julienne Scott has heard the call of the footlights and has come to pay homage to the white lights of Broadway. When "Welcome Stranger" comes to town Miss Scott will be among those present. And thus the films have lost another of their best and most promising lights.

ANOTHER Puliet has come upon the theatrical horizon in the person of Doris Keane. She appeared in her first Shakespearean character recently in London, but did not win the approval of the press. It has been so long since American audiences have seen Miss Keane act that it is rather difficult to even picture her as Juliet. Ever since her striking portrayal in "Romance," great things have been predicted for her. But London seems to have won her affections completely, so it isn't likely that her New York friends will be able soon to see whether she justifies those predictions.

COMING at the end of a season where it is hardest to arouse the friendliest of audiences into spontaneous laughter, May Boley proved that her particular kind of humor is welcomed in season—and out. Just now "Toot Sweet" is made enjoyable for the theatergoer by her wholesomeness and genuine gift for removing the most pained expressions.

PATRICIA O'HEARNE is back on Broadway after a successful starring tour on the road in "The Kiss Burglar" and is spending most of the time taking in the different Broadway plays.

IF all the little dogs and cats could only write or talk, the praises of Mrs. Fiske would be sung clear up to animal heaven. Her devotion to them and her untiring labor for their betterment is one of the biggest and best things recorded for the theatrical profession. A notice has been posted that she will give a special performance of "MisNelly of N'Orleans," for the benefit of animals, and it undoubtedly will be well attended.

SYBIL BETHEL, a chorus girl in "Somebody's Sweetheart," has written a three-act farce called "Without Baggage," which has been accepted by Arthur Hammerstein for production.

MARY EATON danced her way into success in New York. For "The Royal Vagabond" marks her debut on Broadway. Before that she, and her younger sisters and brothers helped to entertain busy war workers in Washington, D. C. There a watchful-eyed manager saw her possibilities—and away to New York went the Eaton family. After lessons in dancing she received her "big chance" and was selected for the Cohanized operetta. And nightly her youthfulness and talents are applauded.

MAY VOKES, who can do more with a tumble, or a wink, to enliven a comedy, or musical production, is busy with rehearsals and out-of-town openings. She is in Clifton Crawford's musical offering called "I Love a Lassie," and if she is the Lassie, there should be great doings in the play.

"PRETTY SOFT"

Unusually Stupid Bedroom Farce Presented

The venerable Paul Potter continues to write in the atmosphere of the Parisian boulevards. He has taken a French farce based upon a tale in the "Decameron," transferred it to an English setting and placed it with American producers with the thought reserved to himself perhaps that if the play crashes to failure he will go down in the wreck happy in the publicity of the leering curb and bar gossip.

Unless all precedents fail "Pretty Soft" will not have a long life in New York. It is an unusually dull bedroom farce, without point, without charm, without any redeeming quality except the herculean endeavors of Edwin Nicander, Rose Coghlan, Margaret Nybloc and Mona Bruns to act their tiresome roles with sincerity.

Poor Potter! A man of technical facility and ideas wasting his time on such trash when America is teeming with social, industrial and political material suitable for transference to the stage. He should reform if only for the sake of his obituary. Certainly a paragraph to the effect that "he was the author of 'Pretty Soft,' 'The Queen of the Moulin Rouge' and 'The Girl from Rector's'" will not be any compensation when he meets the shades of the playwrights who have passed on. REID.

Keller and Bostwick's First

Edward S. Keller and Elwood F. Bostwick announce their first production, a Summer show, which will open in Baltimore June 2 and come to New York two weeks later. The play is entitled "While You Wait." The authors are Adelaide French and Lewis Allen Browne. In the cast those already engaged include Jessie Busby, George Bancroft, Marion Rogers, Pelham Lynton, Bob Albright, James Morrison, Harry Irving, Booth Howard, Gordon Eldred, Lightner Sisters and Alexander, James and Betty Morgan, Gray and Rose, Adele Alban, Joe Levoux and a chorus now rehearsing. Special music and numbers have been arranged.

Keller and Bostwick also announce the production in the near future of "The Poster Girl" by Lewis Allen Browne, "Opportunity" by Mr. Bostwick, and "Rita Went to Reno" by Miss French and Mr. Browne.

Opening of Luna Park

A parade and a salute from the battery of guns located at the panoramic spectacle of "The Last Shot" signalized the opening of Luna, Coney Island, Saturday. A new jazz band plays for free dancing in the great ballroom. Across the pool from the Chutes is a new ride, "The Tanks." There are over twenty other rides together with a Monkey Music Hall, a Shrine of Diana, the Submarine F-7, Incubator Babies, Gordon's concessions.

Honey Boy Minstrel Show

The Seven Honey Boy Minstrels have been a vaudeville act for several seasons. Plans by Danny Shea, who owns the Honey Boy title used by the late George Evans, indicate a full minstrel show next fall.



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VIVIENNE SEGAL
"OH LADY! LADY!"

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"
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HELEN MAC KELLAR
With "The Unknown Purple" Lyric Theatre

ADA MAE WEEKS
"LISTEN LESTER" Management John Cort

MARJORIE GATESON
Management Messrs. Lee & J. J. Shubert

DIANTHA PATTISON
In "I LOVE YOU" BOOTH THEATRE

GYPSY O'BRIEN
In "I LOVE YOU" BOOTH THEATRE

ADA MEADE
With "The Girl Behind the Gun" Management, Klaw & Erlanger

FRANCES DEMAREST
"The Royal Vagabond" Management Cohan & Harris

Adele Lane
Address care Dramatic Mirror

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Address care Dramatic Mirror

WHAT THE SHOWS ARE DOING ON THE ROAD

BUFFALO: SHUBERT-TECK—One of the strongest companies seen here this season presented "The Little Brother."

MAJESTIC—May Robson pleased in her newest vehicle, "Tish." She has great scope in the play for her gifts as a character actress.

CINCINNATI: LYRIC—Messrs. Shaw and Johnstone's production, "Sunshine," drew fair audiences week May 4-10. The piece was beautifully staged and costumed and the music of Alexander Johnstone was unusually tuneful, although the song numbers were handicapped by the poor quality of the lyrics. The less said about the book the better. It will have to be rewritten before the show can hope to have a run of any length. The Lyric goes into a summer run of motion pictures next week. **GRAND**—DeWolf Hopper in "The Better 'Ole" pleased large audiences. Quaint humor, a number of good songs and an altogether delightful production it was, according to the popular verdict of critic and layman. Leo Dietrichstein will close the regular season at the Grand, after which motion pictures will prevail.

CLEVELAND: OPERA HOUSE—"Fiddlers Three" was one of the most popular musical comedies of the year. Thomas Conkey, leading man, and a Cleveland product, was given a rousing welcome. **COLONIAL**—"So Long Letty" with Charlotte Greenwood and the original company which appeared here earlier in the season, played to capacity houses upon its return engagement at the Colonial Theater.

EDMONTON: ORPHEUM—"Nobody to Protect Her." Good old-time melodrama, with plenty of weeps. "The Lure" followed. Excellent performances were given of both plays, and business big.

FT. DODGE: PRINCESS—One of the best musical comedies ever seen in Ft. Dodge was "Chin Chin." Wills and Binder, together with Violet Tree, Edna Peckham, Jessie Walsh and Ethel Lawrence, and Boyles and Bell gave splendid satisfaction.

HAMILTON, CAN.: GRAND—"Fiddlers Three," and Harry McCormack in "Macushla."

MONTREAL: HIS MAJESTY'S—At His Majesty's Cyril Maude and his excellent company presented "The Saving

Grace" to good audiences and gave a delightful performance. It is a charming comedy of the lighter order and capably presented.

PHILADELPHIA: FORREST—Week of May 19, John Cort presents "Fiddlers Three," featuring Tavia Belge. **BROAD**—"Tiger Rose" with Lenore Ulric continues its successful run. **GARRICK**—Thurston the Magician doing big business in his second week. **LYRIC**—"Lombardi, Ltd." will probably finish out the season here. **ADELPHI**—"Seventeen" is having a successful run and will continue indefinitely. **CHESTNUT ST. OPERA HOUSE**—"Parlor, Bedroom and Bath" is establishing new records for long engagements. **SHUBERT**—Week of May 19, opening of new show, "Oh Uncle."

PITTSBURG: ALVIN—"Business Before Pleasure" is a pleasing vehicle for Barney Bernard and Alexander Carr to let loose their mirth provoking talents. The new Potash and Perlmutter farce drew big houses.

REGINA, SASK.: REGINA—Return engagement of "Turn to the Right" delighted large audience. **SHERMAN**—"The Girl He Left Behind" pleased good business.

ST. ALBANS, VT.: WAUGH'S OPERA HOUSE—Gus Hill's Minstrels, May 7, played to fair business. The company is good. Keble's "Uncle Tom's Cabin" was the bill May 13.

ST. PAUL: METROPOLITAN—"Old Lady 31" had fair week. Ethel Barrymore May 12-14. "Odds and Ends" 15-17.

SAN FRANCISCO: COLUMBIA—James K. Hackett is attracting capacity at the Columbia in "The Better 'Ole." It is now in its second week. **CASINO**—The Casino is now in the third week with "That's It." It is running to big houses. Kitty Gordon, Jack Wilson and Fanchon and Marco are the stars.

WILKES-BARRE: GRAND—"The Boomerang" played to capacity audiences for two performances. George D. Parker's new comedy, "Love Laughs," made a decided hit with a small audience, prior to its New York opening. Jesse Glendenning played the principal role, being assisted by Harold Hendee and Lionel Adams.

WHERE'LL WE GO?

Reisenweber's

Doraldina, acclaimed to give the most sensational dance ever produced on Broadway remains as good a drawing card as she has all season in the Paradise Room atop Reisenweber's. Sophie Tucker is still starring to the tune of immense crowds in another room named after her.

The Little Club

At the Little Club Adrienne Doree, the young French prima donna is now a regular feature. She will be remembered as a prominent member in the Century Roof a season ago. Her return to the field of singing is an event of interest to the patrons of this after-theater resort.

Alamac in the Mountains

Alamac in the Mountains, Mount Arlington, N. J. on Lake Hopatcong forty-four miles, nestles in beautiful wooded mountains. It has every recreation and also the famous Latzcellar Grille.

Healy's Golden Glades

Think of having a skating show in May. That is now being held in Healy's Golden Glades and is the only one in New York. A Victory Revue is also presented on the fourth floor. Each of these features is equally popular.

Hotel Majestic

Not content with having a luxurious dancing room, the Cafe des Allies, Copeland Townsend is re-constructing the Majestic's roof into a fairy land. In the dining room a lower scale of prices has been installed.

Shelburne—Brighton Beach

Hotel Shelburne at Brighton Beach has made all preparations for summer business. The shore dinners at this hotel have been famous. The management has assured that the same standard will be employed this summer.

Harry Beekman's

Harry Beekman, who has been in the theatrical business for fourteen years has opened a new restaurant, very near the Palace Theater. With his long knowledge of the different culinary tastes of actors, he has fashioned his restaurant along the lines which he thinks will meet with their approval. The short time it has been opened, his ideas have proven correct for its popularity has already been well established.

PLAY DATES AHEAD

ADAM AND EVE; Boston March 17- indef.

CAVE GIRL; Phila indef.

FLO FLO; Boston 21-May 24.

GLORIANNA; Chic indef.

HONOR OF THE FAMILY; Colorado Spgs 21, Denver 22-24, Salt Lake City 26-28, Reno 30, Sacramento 31.

I LOVE YOU; Chic indef.

JACK O' LANTERN; Phila indef.

LITTLE SIMPLICITY; Phila Mar 31 indef.—**LOMBARDI, LTD.;** Phila Apr 21-June 14.

MASQUERADER; Chic indef.—**MARQUIS DE PRIOLA;** Cleveland May 18-24—**MOONLIGHT AND HONEY-SUCKLE;** Chic indef.

OFF CHANCE; La Crosse, Wis. 20, Winona 21, Madison 22, So. Bend 23, Lansing 24—**OH, LOOK;** Boston indef.

PARLOR, BEDROOM AND BATH; Phila indef.—**PASSING SHOW OF 1918;** Chic indef.—**PEGGY, BEHAVE;** Chic May 11 indef.—**PRINCE THERE WAS;** Chic May 11 indef.

RIDDLE WOMAN; Chic May 11 indef.

SAVING GRACE; Ottawa 19-20, Kingston, Can. 21, Peterboro 22, Hamilton 23-24—**SCANDAL;** Chic indef.—**SEVENTEEN;** Phila indef.—**SHE WALKED IN HER SLEEP;** Boston 24 indef.—**SO LONG LETTY;** Pittsburg 18-24, Washington 25-31, N. Y. C. June 2-7, Brooklyn 9-14.

TILLIE; Chic indef.—**TWIN BEDS;** Phila indef.

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THE STOCK COMPANIES

IN MANY CITIES

ALBANY: HARMANUS BLEECKER HALL—"Mary's Ankle" made a genuine hit, as produced by the Fassett Stock Players. The attendance was extremely large and the audiences greatly enjoyed the farce. A number of individual successes were scored by members of the cast, notably Mr. Fassett, as the doctor, the character work of Miss Guito as the landlady, Miss Mason, Miss Harrigan, and Joseph Dailey. The farce was well staged. Herrick.

CLEVELAND: PROSPECT—Most appropriate was Vaughan Glaser's selection for last week's production by his popular stock organization playing at the Prospect, when he offered "Ten Nights in a Bar Room," with Robert Downing, actor and evangelist in the role of Joe Morgan. The teachings of this play will soon become obsolete. The full Glaser company was called upon to participate in the production.

FALL RIVER: ACADEMY OF MUSIC—The Blaney Players offered week 12-17, "One Day," dramatized from the story of Elinor Glyn. Valerie Valaire gave a very good performance, marked by intelligence and a fine conception of the character. Jack Lorenz as the Prince gave his usual good performance. The production was well staged and the attendance large. "Only a Shop Girl," May 19-24. Gee.

HARTFORD: PALACE—The week of May 12 marked the closing engagement of the Poli Players at the Palace Theater here, after an engagement of 54 weeks. The last attraction was "Stop Thief" which was very well presented. The Poli Players have not only completely shattered all stock records ever made by any company in Connecticut but it is likely that it compares favorably with any made by any Eastern stock company. According to the management the average business during the entire engagement has been in the vicinity of \$4,300 per week.

HAVERHILL, MASS.: ACADEMY—"Daddy Long Legs" played to fine business, Leo Kenedy and Dorothy Dickinson, from the Lawrence company playing the leads. They were received well and did excellent work. The week of the 13th, the bill was "Eyes of Youth," with Ione Magrane back in the cast. Issertell.

PORTLAND, ORE.: Well staged and well acted throughout was "The Woman He Married," produced by the Alcazar Players. The impersonation of the woman by Alice Fleming was strong and intensely interesting. Edward Everett Horton, the husband, and James Guy-Usher, the artist, played their parts cleverly and with dramatic strength. In the role of a widow, Marie Curtis contributed an attractive picture. The bill for the week of May 11 was "Bought and Paid For" with "The Havoc" for the week of the 18th.

The Baker Players gave a production of "The Great Divide" of a high degree of excellence that was reflected in the business. Olive Templeton and Albert McGovern were superb in the leading roles. They were admirably supported by the company. "Fair and Warmer" and "The Straight Road" followed. **LYRIC**—The musical stock company at the Lyric put on a fast comedy entitled "Mixed Pickles" and drew the crowds with it. Jewell La Velle acted the part of Joe Berry, the chief mixer, while Al Franks starred as chief comedian. The Rosebud Chorus scored their usual hits. Logan.

ST. PAUL: SHUBERT—Oliver Players in the treatise on birth control, "Her Unborn Child," "Some Baby" followed May 11-17. Pfister.

SPOKANE: WOODWARD—"Where the Trail Divides" was the bill last week. "The Show Shop" is to be presented.

Northampton Players to Have Canadian Season

Melville Burke announces an association for thirteen weeks beginning May 26, with Clark Brown at the Lyric Theater, Hamilton, Ont., where he will present the Northampton Players in a select repertory, including several of his Northampton successes and also recent stock releases. The opening bill will be "Why Marry," for which Mr. Burke has the first release in either the United States or Canada.

New Play Produced

"The Way Out" was presented by the Wilkes Players for the first time on any stage, at the Wilkes Theater in Seattle for the week of May 4. The drama is by Ernest Wilkes, the author of "Broken Threads," which played a successful run at the Wilkes Theater last season, and which later went East and finally played on Broadway, New York.

Summer Stock in Hartford

A summer stock company, particulars not yet announced, is due at Parsons Theater, Hartford, Conn., soon. For the past three summers the theater has been the home of Opera Players. Last year, "Somebody's Sweetheart," then "The Magic Fiddle," had its premiere at Parsons. Alonzo Price was then director of Opera Players, Antonio Buffano was orchestra leader, Billy (now William) Kent was comedian, and Louise Allen, and others of the New York cast, were members of the company, as well as the majority of chorus. William H. Stevenson, treasurer of theater, will again manage stock season.

Edmund Breese in Somerville

Contracts have just been signed which call for the appearance of Edmund Breese, who has just closed his touring season with "Why Marry," with the Somerville Theater Players to appear in his former success, "The Master Mind," week of May 26. This will be Mr. Breese's first appearance in Greater Boston in some time and already the interest is at high pitch.

MacLean Company for Jamestown

The Pauline MacLean Stock Company which played a long season of stock at the Samuels a year ago has signed a contract to open at the Caloron Park Theater on June 30.

Byers Company Closes

The Fred Byers Stock Company has concluded a four weeks' engagement at the Howland Theater, Pontiac, Mich., with a record of turn-away business to their credit at practically every performance. Mr. Byers is shifting his company to fill a few guaranteed week stand bookings prior to entering upon his summer engagement at Keystone Park in Waverly, New York.

Musical Stock for Park

H. W. Taylor, manager of the Taylor Stock Company and Taylor Musical Comedy Company, has taken the management for the summer season of River Park at Concord and Penacook, N. H., opening Decoration Day and continuing till Sept. 8. Musical tabloid and stock will be the attractions at the Park Theater.

Stock Company Moves

The stock company which has been playing at the Palace Theater in Hartford, Conn., has been transferred intact to Springfield, Mass., for a summer engagement. It will probably return to Hartford late in the Fall.

IS THAT SO?

Lora Rogers was called East suddenly last week on account of the serious illness of her sister, Mrs. Condon. Miss Rogers has been with the Baker Stock Company in Portland, Ore., for three consecutive seasons.

Elsie Rizer closed her engagement with the Community Players, Newport, R. I., May 3.

Jack Lorenz, leading man of the Blaney Players at Fall River, has written a new play which will be presented by the Players in the near future. It is entitled "The Soul of Woman."

William Courteen has been engaged by O. D. Woodward of the Woodward Theater, Spokane, Wash., as leading man. He opened in "It Pays to Advertise."

DEATHS

BECHT—Louis H. Becht, veteran motion picture exhibitor of Cleveland, and former manager of the Mall and other prominent theaters, died at his home, 1637 Marlowe Avenue, Lakewood. Becht, who was fifty-three years of age, has been inactive in the business for the past year, due to ill health. His death was due to a paralytic stroke. He is survived by his widow and a daughter, Mrs. B. C. Steele.

GILFETHER—Daniel Gilfether, aged 70 years, the veteran character actor, who has been a familiar and well loved figure on the streets of Long Beach for the past six years, passed away May 2.

ROBSON—Philip Robson, an old-time actor and manager, who in recent years has been associated with various motion picture concerns, died May 5 at his home in East Twenty-ninth Street. He was 69 years old. Mr. Robson was born in England, and came to this city early in life. He was for years associated with the Broadhurst Brothers.

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IN VAUDEVILLE

BANNER VAUDEVILLE SEASON FOR ALL BIG TIME THEATERS

Both Orpheum and Keith Circuits Have Record-Breaking Receipts Despite Influenza Epidemic

THE most remarkable and most amazing vaudeville season ever recorded in the history of amusements is that of the present year when the returns of previous years were shattered as a whole by the takings of "big time" circuits. Perhaps the unusual phase of this statement lies in the fact that from seven to twelve weeks were lost completely by many theatres, the Orpheum in particular being thus affected by the influenza epidemic which closed up the circuit tighter than a drum in nearly every state in the Union.

Allowing for a loss of \$100,000 for the time out for the "flu" the season as a whole far surpasses any previous year with vaudeville heads especially gratified at the amazing

receipts that have been recorded everywhere.

The vaudeville prosperity is not confined to any one territory; it's general with the theaters doing a jamup business in the north, south, east and west. And in addition to the epidemic which paralyzed trade and traffic everywhere but New York and stopped amusements completely the theaters had the Liberty Loan campaigns to contend with as well as numerous conflicting attractions.

The Keith Vaudeville Exchange has glowing reports from all of its theaters but the boxoffice statements of the Orpheum houses which also includes its Canadian affiliations collectively show amazing increases over those of former years.

Kyne Joins Ross Fenton Farm The Authorship of Moore's Prohibition Monologue

Pat Kyne, the popular Broadway restaurant man, has signed with the Ross Fenton Farm's cast. This is owned by Mabel Fenton, the widow of Charles Ross. It is located at North Asbury Park, N. J. Mr. Kyne has made many improvements and has secured Joe Woodman's Jazz Band for dancing. The Ross Fenton Farm has been the rendezvous for the theatrical profession for many years.

Edna Buckler's Success

Just the other week Edna Buckler quietly assumed the role of Helen in the Alan Brooks' act, "Dollars and Sense" but her dramatic work has been proclaimed as exceptionally good through Miss Buckler putting girlish charm and naturalness into the part. The role is that of a modern vampire and Miss Buckler's conception is so different from that of the accepted "vamps" in film and stage work that her work with the Brooks cast has been singled out individually as being genuinely sincere and original.

Rooney Agenting

Thomas V. Rooney, best known as Tom Rooney, is a sure-enough, honest-to-goodness vaudeville agent, having recently relinquished the managerial reins of the Jefferson. W. B. Hill is now managing Moss' downtown house. Rooney has become associated with Bob Baker's agency.

Ford Sisters "Doubled"

The Ford Sisters "doubled" between the Colonial and the Alhambra last week when the Haig and Lockett dancing turn withdrew from the bill of the latter house.

Regan and Renard Split

The vaudeville act of Regan and Renard (both males) has dissolved partnership with the latter forming a new "double" with a feminine artist.

The Authorship of Moore's Prohibition Monologue

Some discussion was raised, last week, who had written Victor Moore's prohibition monologue which he has recently been using. This was caused by the statement made in a theatrical weekly that Moore had returned this monologue to Aaron Hoffman. However, according to a statement made in Lewis and Gordon's office it was Andy Rice who wrote the monologue and Hoffman who merely O. K'd it.

New Theater in Hartford

On Saturday, May 17, Poli's Theatre in Hartford closed its doors, to be replaced by a new theater, the finest on the Poli circuit, and claimed to be the most modern vaudeville house in New England. The new theatre will have a seating capacity of more than 3,200. The rear of the old theater has already been demolished and the new rear stage erected. The new theater is promised by builders for opening this autumn.

Keeney's Summer Plans

Frank A. Keeney is not shutting down any of his theaters this summer, running both his vaudeville and picture houses through without a single cessation. At his Newark and Brooklyn houses he will offer a mixture of pop vaudeville and films. 'Tis denied that either the Kingston or Williamsport houses will change their opening policies.

Jefferson's Jubilee Week

This is "Jubilee Week" at the Jefferson, B. S. Moss' 14th Street theater, with Denny Simmons booking in a ten-act show for that house.

Charles Freeman Here From Chicago For Business Trip.
Minnie Dupree To Head New Sketch By Rupert Hughes.
Nan Halperin Turns Down Route And Salary Increase.
Anna Held Jr. Sails In June To Appear In Folies Bergere, Paris.
Earl Metcalf, Picture Star, Slated For Vaudeville Tour.

Gilbert and Friedland Amicably Separate

The well known song team and song writers, Gilbert and Friedland have decided to a spit amicably. L. Wolfe Gilbert has formulated a new act with Fritz Leyton, "The Song Maid," and Leon Flatone as the accompanist. He states that the disintegration of their act has absolutely involved no hard feelings and that both he and Friedland are to remain the best of friends, socially and professionally. Gilbert's act has been tried out in the wilds of Jersey and will soon be booked in the New York theaters. Friedland will devote his entire time to production.

Keith Boys' Band Praised

For exceptional service during the recent Victory Loan Drive when the Keith Boys' Band worked in sunshiny and rainy weather in the interests of the bond campaign the organization has received much praise from the main Liberty Loan Headquarters committee. The boys sure did yeoman service during the "drive."

Verne Sadler's Sister Dies

Verne Sadler of Howard and Sadler received word just before the matinee, last Friday, at Proctor's, 125th Street theater, that her sister, Nina Sadler, had died in Chicago. After the evening performance she left immediately for that city.

Petrova Establishes Record

Despite the double disadvantage of rain and the races, Olga Petrova established a new record for attendance at the Maryland Theater, Baltimore.

Vicksburg to Join Keith Circuit

Vicksburg, Miss., is to be on the Keith Circuit. The Walnut Street Opera House in the Mississippi city has been taken over under a long time lease for the enterprise. L. J. Pico, popular motion picture theater manager, is to be the manager of the new enterprise, and the Walnut will be run as a high-class popular theater, combining the best motion pictures and vaudeville presented with orchestral accompaniment.

For some time, it is reported, the citizens of Vicksburg have been complaining about the amusement situation. The business interests have been manifesting some concern, with the result that several of the organized bodies have gone so far as to endorse the plans of Manager Pico informal resolutions. The various union organizations are also reported to have taken similar action. It is the intention to open the Walnut under the new management on May 22, and when the program is fully arranged the regular Keith Circuit acts will play Vicksburg in the link composed of New Orleans and Memphis.

Tabs Not Closing

The tabloid or miniature musical comedy, "Reckless Eve," management Buckley Sullivan, isn't closing in the west as reported. Joe Sullivan has booked up another Orpheum tour, starting July 28 following the windup of the present western circuit tour. It's booked up to next Christmas. Another B. & S. tab, "The Suffragette Revue" is playing around Philadelphia and will stay out until the middle of June.

DUPONT MILLIONS BACKING VAUDEVILLE CIRCUIT, REPORT

Unconfirmed Rumor as Mirror goes to Press that Big Financial Move will Include Capitol, New York in Proposed Venture

AS the MIRROR went to press this week the report hit the vaudeville Rialto that the DuPonts—the same celebrated DuPonts, hotel proprietors and manufacturers of high explosives, had decided to back a new vaudeville circuit to the limit, with one phase of the report having the Capitol, New York, as one of the main links.

It is known that the DuPonts have had their eyes on things theatrical for some time and that activities pointed within the past few weeks of their finances have a more marked interest in vaudeville, but in just what light the proposed circuit will be covered is not made public.

The DuPonts hold many real estate sites as well as options, and

while the vaudeville circuit project may sound probable there is little belief that it will be brought to realization.

It is figured that the former experience of the Klaw & Erlanger interests as well as that of William Morris would prove a lesson that even men of unlimited capital would not attempt at this time.

Then again the other circuits cover the field so thoroughly that such a move on the part of the DuPont faction would be considered by the wiseacres as suicidal as to the waste of large capital.

Then again there is the subject of consecutive bills, allowing for such a project, with nothing short of bigger salaries apt to lure the present standard turns taken care of by the big time circuits.

Anyway the story is out that the DuPonts are flinging their money into more than a mere theatrical project.

TAKING ENCORES



Vincent O'Donnell is another juvenile protégé of Gus Edwards, playing in his act this week at the Fifth Ave. He sings "Rose of No Man's Land"



White
The cleverness of Little Billy is hardly limited to his size. His act, as usual, consists of monologue, dances and songs, among which is "Don't Cry Frenchy, Don't Cry"



Dolly Connolly is continuing at the Alhambra this week the success she made at the Palace last week. Among her songs she sings "A Good Man Is Hard to Find"

(Below, center) Marguerita Sylva is enjoying tea for one. This week she plays the Orpheum, B'klyn, and sings, among others, "Bon Jour Ma Belle"



Eva Shirley is not the pensive person she looks here when she is acting, as a trip to the Royal will attest. One of her numbers is "My Little Birch Canoe"

Gardner



Another favorite that is on the Orpheum, B'klyn, program this week in Sybil Vane. Most of her material is restricted and she uses a burlesque on Tosti's "Good Bye"

VAUDEVILLE VOLLEYS—From

LAST Wednesday, and the hottest day of the year, we were rushing along at 2.15 in front of the Palace, thinking of something cooling to drink, when we almost ran into Frank Fay. Would you believe it, he didn't have his handkerchief in his hand, which he uses so foolishly in his act, although some of the men in the loitering groups were lifting their hats and employing that article to beat the band. Without toying with a handkerchief congratulatingly, Frank seems to have the makings of a real comedian in him.

Harry Beckman's Hospitality

After that surprise we rushed to the Palace and bought a ticket especially to see if Burns and Fabrito had eliminated their kicking stunts. Learning that their position had been changed from next to last as it was on Monday, to that following Lewis and Gordon's excellent production of "Putting it Over," we saw there was plenty of time to get a cool drink. We had heard of Harry Beckman's new restaurant just two doors from the Palace Theater. In there we went and drank quantities of ice cold tea. It is a very pleasant room, finished in quarter sawed oak. The lights are salmon colored suspended from the ceiling and the sides of the walls are dotted also with other styles of illumination. Real chairs and not soda water seats are at the tables, so that one may really have rest between Rialto engagements. The proprietor of this new restaurant is Harry Beckman. He has been a theatrical manager for fourteen years. Some of the theaters which have received his benediction are the Grand Street, Yorkville and West End. Like a father who knows the needs of his son, he knows the culinary tastes of Thespians.

Al Roth a Brand New Dancer

When we had finished ice tea and a roast beef sandwich, we spied Al Roth also having his luncheon over in another corner. He is that corking dancer who assists Eva Shirley in her new act. We went over and were introduced. Surprising it was to learn that he has only been on the professional stage for five weeks. He said that his previous profession had been haberdashery. But that dancing has always been his hobby. On the death of his father, the business was sold and he followed his inclination.

"Putting it Over" Worth While

Having paid our check, we beat it back to the Palace and arrived during the last five minutes of "Putting it Over." Even that small part was entertaining, which is the fourth time we have seen it. To our mind, Conny O'Donnell, the reporter, is still the star.

Burns and Fabrito Still Kick

Then came Burns and Fabrito. But unfortunately, they still retained on Wednesday afternoon the business of kicking that part of their anatomies reserved for the birch. Great pantomimists might execute such tricks with satire, but Burns and Fabrito are hardly pantomimists. Yet at this particular time a

Janet of France Appreciates U. S. Vaudeville—Harry Hershfield Escapes Being a Ham—Systematic Rehearsing Is Essential—Frank Joyce Too Popular—Next Week—Read About Marie Dressler

good deal of their work received hearty laughter.

Madame Sylva in Better Voice and Prettier Gowns

Following the latter Madame Sylva seems to us—mere man and not dress gear experts—to appear more attractive in the gold gown than the green one she wore Monday. Her voice registered 'better, too.'

To Get Success Needs Systematic Rehearsing

The patience of managers! There was a case at an uptown theater last week where a tryout act ought to have been ashamed to have led the manager (we won't mention his name, because we think too highly of his ability) to believe they were prepared for auditorium presentation. The act was George Aristedis company. The scene was supposed to be in a Turkish harem. It did have draperies and there was a dance which you could tell was a dance. But what the rest was all about, nobody knew. You could hardly distinguish the actors' voices. The sketch had been so poorly rehearsed that the trend of thought was never once connected. Where it was rehearsed, we do not know; but it reminds us of a scene which we saw a short time ago. It was in a vaudeville producer's offices. Actually six acts in the small space were being rehearsed at one time. Out by the elevator one set of actors held forth. In the front office two acts were out-doing each other in shouting. The musical acts were in the other two rooms, and two piano players never stopped. Pandemonium ruled without traffic regulations. In midst of all this, one of the directors was shaving himself while directing. Under such conditions, these acts were being rehearsed for vaudeville. There should be an association formed to make such slipshod rehearsed at neck break speed acts pay not only for irritating an audience, but hurting the house manager's reputation for building a good bill.

La Petite Jennie

One of the prettiest pictures the other day was among all the dashing young women who throng the precincts of the Palace, was La Petite Jennie. As little girl on the calendar, she appeared and was a vital part of her act's setting. When the curtain first rises one sees a calendar which to the best eye appears to be a picture. Then suddenly it is transformed to life. It is La Petite Jennie revived. We were so impressed while talking with her about her practical views on vaudeville acting that we went down to see her at the Greeley Square to learn if she practiced what she preached. We were not disappointed.

Janet of France Knows a Good Thing

Hey, all you dough boys, lieutenants and even generals who have left the French girls behind, need have no fear about not seeing a genuine one in vaudeville. It is Janet of France. She is the big vaudeville artiste managed by E. K. Nadel, aide-de-camp for the energetic Pat Casey. She likes the American two-a-day. Vaudeville Volleys have often mentioned what a great systematic organization American vaudeville is. Recently an actor who never before did anything else but fly-by-night engagements on a legitimate circuit informed us that even during the first three weeks in vaudeville his indigestion had disappeared and for the first time on the stage he knew what it was not to have emery-rubbing nerves.

Truly Janet of France has had no such experience, for her training and successes have been in the largest vaudeville theaters. Mr. and Miss Artist and managers, too, read of her comparing the two-a-day of the two nations—and you soldier boys don't forget that a bona fide Made-moiselle is here to entertain you.

"Gee wish, Monsieur Vaudeville Volleys, I can no parley Eenglish good enough to say what I sink about vaudeville here in America, but she is poe-see-tively zee greatest place for show business in zee world, and I was been in every country—I never been in China or Japon—and me never go if zay only eat zat Cow-soozy. I no like him a little bit.

"I like your American audience. Now maybe, it is not because I am so good, but maybe because zay like the French so much; say are so nice to me. I like also zee American managers, because say have such parfaite orga-ne-za-sohn, better as any ozzer place, and certainment zat ess no bool.

"I am in dese country two year, and when I save zee money enough, I bring my people, mon pere, ma mere, my sister and my two brother. Me love my country better as any in zee world, but your American give me so good chance to make a rep-utay-siohn and zee money.

"For cause me an French, but one Yaunkee loot-en-ant I meet, he tell me how me can be American, and maybe I do, if he have some nerve to ask me to marry, because I love him beaucoup.

"Au revoir, Monsieur Vaudeville Volleys,

"Janet of France."

Frances Kennedy Dwelling on Broadway Again

Welcome back to Broadway, Frances Kennedy. We hope your engagement at the Palace is the fore-runner of a billing at every big time vaudeville house in New York. She is such a womanly actress that she

has the respect of every one on the bill. When she played the Alhambra a few weeks ago, we heard at least five people back stage speaking about her. Another time when we sent for her picture at the B. F. Keith Booking Offices, the young men who help keep their great library of photographs systematized, when hers was drawn out of the "K" section, all voluntarily rated her work highly. And these youngsters are shrewder critics than any of the writing gang. Just recently Miss Kennedy completed a record-breaking season in Chicago, her home town. We could fill this page twice with what we read in the papers of that city about her talented work.

Abie, the Agent, Enters Vaudeville

Harry Hershfield has escaped being a ham. Mr. Armour and Mr. Swift, there is just so much less pork for you to sell. Why? Read on. Harry is known by his cartoons, accompanied by the nom-de-plume Abie, the Agent, throughout Manhattan and the provincial press. He has attempted and succeeded as a monologist.

It was at the 305th Infantry benefit held at the Hudson Theater. In the language of the Drama League he nearly busted everybody's sides. It was rumored that one old maid, going through such contortions, cracked her glass leg to such fine atoms that sliding feet caused a whisper to circulate that Hr. Hoover be sent for at once because some one had hoarded so much sugar in her stocking that it had burst. Strange to say, Harry, up to the last second's shaving before he was introduced by Louis Mann, had planned a revival service. No, don't call for the hook. Nothing so dreary as hitting the sawdust trail. Drawing one or two of Abie the Agent's carryings-on, was the blue print he had handed to Tom Oliphant of *The Evening Mail*, who carpentered the benefit together—and a job of mortising he did, too. But genius zigzags like lightning. Hastily he scribbled twenty of his own jokes on a slip of paper and stepped forth before a Sunday evening audience. He crossed out each joke with a lead pencil, padding the intermissions with impromptu lines. The real joke was that the audience thought it was rehearsal routine. The next morning Park Row was what Broadway is on the day after a footlight explosion—and such things do not happen to "hams."

Frank Joyce Too Popular

Frank Joyce bought a hotel with every expectation of making a final exit from vaudeville. But the booking offices haven't wanted to release him. His team, Frank Joyce and Flo Lewis, think that each Saturday will be their last. But before they have time to throw away their grease paint pleadings come from the booking office for just one more week, and so it goes.

Ernie Stanton Likes His New Home

This is what Ernie Stanton said about his friend Frank. He also added that his new hotel, the Joyce, 31 West Seventy-first Street, was the most comfortable one in the city.

EMMA DUNN, RUTH BUDD AND EDNA MAY SPOONER AMONG NEW ACTS OF THE WEEK

Emma Dunn and Co

Emma Dunn in "Only a Tea Cup" plays the part of a sort of female "Passer of the Third Floor Back," who enters the inharmonious household of a Western man and his wife, and by radiating pure joy and a robust confidence in things, rights everything—and goes her way, a mysterious unknown. It is a real delight to stop, look and listen to such a piece of work. And Miss Dunn, for the first time in a long, long time, does not appear as an old woman. Long life to the play and its cast. May their tribe increase!

MARTIN.

Ruth Budd

It's the best vaudeville layout Ruth Budd has yet offered especially the closing part where the agile little lady speeds through a circus routine that is both thrilling and daring to the last feat. Miss Budd has been injured at different times but none of her accidents have unnerved her for subsequent stage demonstrations of feminine daring. Everything she does is done with zest and zeal, cheerfully and peppery and the result is she is a valuable acquisition to any vaudeville bill. At the Riverside Monday she held the house breathless with some of her stunts.

MARK.

Edna May Spooner and Co.

"Silver Threads" is the title of the playlet which Edna May Spooner and her associates are offering. Its theme, while not especially novel, contains a degree of sentimental interest which no vaudeville audience can resist. There is much in the play that is incredible, and a little that is dull. Miss Spooner's acting is highly artificial. She does what she has to do on technique, with little or no sincerity. If these faults can be remedied, the idea of the play is strong enough to make it acceptable.

MARTIN.

Gibson and Connelli

William L. Gibson and Regina Connelli are out in front of the vaudeville barrier with one of those up-to-date husband and wife settoos that family audiences revel in and fits in any old neighborhood where the high cost of apartments isn't stopping the connubial bliss plunges. Billy Gibson and Miss Connelli have a happy vehicle; with a situation confronting a newly married couple on their arrival at Niagara Falls. The wife is one of those petulant, fussy little things who has her accustomed way of bossing hubby nipped right on the first day. Of course her dad had tipped hubby off but she didn't know it until the fall of the curtain. The duo get all their worth getting out of the dialogue on which the comedy hinges.

MARK.

Walman and Berry

This is a boy and girl team. The girl plays the piano in a regulation manner and the boy the violin in a more masterful fashion. For a first or second spot the act will go well enough for its construction is of concert style and late comers will not lose its sense only the first musical numbers.

HIGGINS.

Grey and Byron

Not a bad little way to dish up their vaudeville talent is that used by Grey and Byron, first opening in "one" with the man dropping in on the lady at home where a mixture of snappy dialogue, written to order, and songs enable the pair to register a splendid impression. The act is well dressed, even special stage properties are called for in the little skit. There is harmonious team work, with the voices showing up well. The act was one of the best things on the first half bill at the 58th Street.

MARK.

Ryan and Healy

The immediate impression of this vaudeville combination is that they are two sporty chaps and that their program will be rather gay. It is. But never over steps good cheer. Singing *Oh Frenchie, Frenchie, Come On Papa* and *Oh Look What My Boy Got In France* was a jolly handshake for them with the entire audience. Their use of French in some cases was laughable and in others as if they might have been in Paris. Three show-a-day houses will well invest this act's time on their bills.

HIGGINS.

Grace and Eddie Parks

A nice appearing little couple with no offensive stage material but with an opening about horses, et cetera that needs rewriting for a stronger getaway. They appear in riding habit, with Miss Grace reappearing later in more conventional feminine raiment. With a little talk, a solo by Eddie of a semi-comical nature, and double numbers, with Eddie doing a little dance at the finale make the Parks a pleasing turn for the popular-priced vaudeville bills.

MARK.

Alva Twins

One of these stage born not natural looks like a gymnasium instructor and the other belongs to the class of little people. This contrast, especially as theirs is a strong man's offering adds novelty to their act. The little chap provides the comedy while the strong one catches heavy steel balls on his back. It's a good opening number.

HIGGINS.

"Was Darwin Right?"

The Darwinian theory about the missing link is not settled by this act with the question mark in the billing. A special "drop" in "one" introduces the main figure—that of a dwarf or Lilliputian made up as a monk being bounced from a cabaret show and café. Another supposed monk—another Lilliput, dressed as a copper, attempts an arrest of the intoxicated monk. To "full stage," with the boudoir of the Monk family with one of the dwarfs enacting the role of the wife and mother, a live monkey being used as the baby. In succession appear slow moving stunts of the phoney monks, with a boxing bout for the finale. The make-ups are bad to start with and the imitations of the animal impersonators are unnatural. The size only helps the impression, otherwise it is off color.

MARK.

(New Acts continued on page 842)

EMMA DUNN ON ALHAMBRA BILL

Dooley and Sales and Harry Cooper Comedy Hits

The smallest Monday matinee audience of the season, and certainly the most indifferent, greeted the new bill at the Alhambra.

Edward Marshall, chalkologist, gave things a slow start, and Cantwell and Walker failed to help the pace very greatly. Langford and Fredericks in their garment shop skit began to wake things up, but it was not until Harry Cooper got to work that anything like a reasonable amount of speed was in evidence. Even he started slowly, but before he finished, he managed to arouse a good deal of laughter. To him, in fact, must be conceded the honors of the first half. Clark and Bergman got fairly liberal treatment from the house, but not nearly so liberal as their act merits.

After the intermission, Dolly Connolly did very nicely with Percy Wenrich's songs. She was forced to come back for encore—a distinction shared with only one other act on the bill, Dooley and Sales. After Miss Connolly Emma Dunn offered her new playlet, "Only a Tea Cup." At first, the more or less ill-behaved house made it difficult for the sketch to get under way, but Miss Dunn had things her own way once she made her entrance. The act is reviewed elsewhere in this issue. Dooley and Sales in next to closing position, walked away with the major part of the afternoon's applause. The Apollo Trio of bronzed athletes closed.

MARTIN.

Good Entertainment on First Half at Fifth Avenue

Minerva Courtney and Company have a small time sketch, but she herself can act. It also has greatly improved since the reviewer saw it tried out at Proctor's 125th street. The story while somewhat slim is a story and keeps the act well stitched together. Regarding the Alva Twins, Walman and Berry and Ryan and Healy see reviews. Mabel Burke held usual afternoon of song. Percy Pollock worked hard and won some applause as did Burns and Frabito. Winston's Water Lions terminated the bill.

HIGGINS.

Proctor's 125th St. Theater Starts Week With Tabloid

"Very Good Eddie" in condensed form is the headline attraction for the first half of the week at Proctor's Harlem Theater. Jason and Haig are very much in the running for first honors, also. Cervo, an accordion player, Anderson and Burt, Janet Moore, and Les Kelliors in a novel acrobatic act please.

MARTIN.

Fox and Ward Topped Last Half at Fifty-Eighth

Most auspicious was the bill at Proctor's Fifty-eighth street because of having the famous team of Fox and Ward who were among Tony Pastor's stars. There were some white headed men and women in the audience who greeted them. Joe and Agnes Reilly and Ward and Wilson will be reviewed next week. Anderson and Burt scored, which was also the case with Johnny Smalls and his girls.

HIGGINS.

FEMALE IMITATOR RIVERSIDE HIT

Clever Young Impersonator Stops Monday's Show—Is "Surprise" of Bill

It remained for an "unknown act" to the "big time"—unknown so far as a repetition of bookings are concerned in this neck-o'-woods: to stop Monday's show cold at the Riverside. This was a female impersonator billed as The Creole Fashion Plate and he did it in a truly showmanship, classy style. For some time this chap has been out west and since hitting the east has been playing the pop time but recently he embellished his turn and obtained a fling at the bigger houses. And it's dollars to doughnuts he's there to stay.

Not only does this impersonator wear his feminine toggery in tiptop shape but has a voice that fools 'em at the start. Then to a lower register he descends—a lusty masculine voice that could be attuned to a straight singing "single" and put over. He's the worthy vaudeville substitute to Julian Eltinge. And he doesn't appear a bit effeminate on the change for the finale.

Wellington Cross was next to closing and whooped things up nicely, his travesty stuff being aided and abetted by Billy Gibson. Cross might cut out that parody on *The Star Spangled Banner*; it's well written but it doesn't ring true. Cross had a new number, *Those Domineering, Profiteering Landlords* that was vigorously applauded.

Reviewed elsewhere are the acts of Ruth Budd and William L. Gibson and Regina Connelli. Miss Budd had third position while the Gibson Connelli sketch was second after the intermission.

The Bush Brothers opened; no change of other seasons. Ja-Da Trio noised things up with their cabaretish numbers to a nice score, the closing number standing out as their best bet. After Miss Budd came the Klein Brothers. Phases of their act need a mine sweeper. The straight should not laugh ahead of the audience at the puns. A hit was registered.

A well received act was that of Gretchen Eastman; a classy affair with Miss Gretchen receiving splendid singing and dancing support. After the Gibson and Connelli and Wellington Cross turns came The Act Beautiful; nicely staged and proving a good closer.

MARK.

Two Headliners on First Half Bill at Harlem Opera House

At the Harlem Opera House for the first half of the week, the bill offers two acts of prime interest. One is Edna May Spooner and company of four in a sketch called "Silver Threads," which is reviewed under new acts. The other is Wilbur Sweatman's Jazz Trio, which rags the final curtain down on the bill. Kartelli, an exceptionally good slack wire performer, opens, followed by Lynn and Bergen in patter and songs. Armstrong and James in blackface, please Harlem audiences, as does Frank Bush in a monologue, and Gallagher and Martin in a comedy skit. The augmented bill on Monday night contained six additional acts.

MARTIN.

PALACE BILL IS SUCCESSFUL

Got Over With Bessie Clayton,
Frances Kennedy and
Marx Bros. Scoring

The Palace bill was fairly well opened by Prosper and Maret, college athletes. In her prayers Jennie Middleton should mention thanks for her pretty face for that is the reason she can bill herself as "The Charming Violinist." Her technique is rather good and she plays with some temperament.

It is impossible to give an exact classification of the Four Marx Brothers. They know how to entertain and do it.

Frances Kennedy is that different comedienne. One must describe her when she enters as majestic. But reading no further one would think her to be some whalebone Ibsenite. Quite the opposite to such a stiff neck high brow, however. Even though she maintained a society carriage throughout her entire act her delineation of such snobs was about the best parcel of satirical acting seen at the Palace for some time. If Charles Frohman were alive he would compliment her knowledge of punctuation use in her monologue. A poor stenographer could take in shorthand her monologue and have no trouble with commas, periods and these other writing puzzles. That is why not one laugh missed fire together with a natural and studious sense of fun. The only trouble with her act was brevity. She could easily be entertaining another ten minutes.

Whirlwind acrobatics best catalogs Slayman Ali's Arabs. They work fast and furious.

Regretfully Mr. and Mrs. Jimmy Barry were not in Monday's matinee bill. It was owing to Mr. Barry's illness. Mrs. Barry informed the reviewer direct that it was only temporary and that their physician said he could appear in the evening.

Bessie Clayton possesses two poems—her feet. It would be foolish to analyze her dancing unless one has known terpsichorean art for a number of years. Her success was undisputed.

Pat Rooney and Marion Bent immediately discovered that a loyal following were present. However, Miss Bent is absent too often from the stage. The audience wanted her to answer to the roll call more frequently. Rooney made hits imitating his father and Frisco.

The world's champion walker, George N. Brown, with his two walking machines, was a novelty. Pat Rooney generously helped him with some slap stick comedy matter, which was laughable. HIGGINS.

Langsfield at Broadway

Leon Langsfield, for two years managing the Stanley, is now managing the Broadway. The B. S. Moss' offices are out with an announcement that the Broadway will adopt the regular Moss vaudeville policy Labor Day, with Danny Simmons booking in the variety bills.

Treadwell Joins Act

Jack Treadwell has replaced Jack Boyle as principal man with the "Four Husbands" act, joining this week in Lincoln, Neb.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

You Don't Know What You Are Missing	Madame Marguerite Sylva
A Good Man Is Hard to Find	Dolly Connolly
How Are You Going to Keep Them Down On a Farm?	Ruth Royce
All In Favor Say Aye	Blanche Ring
The Rose of No Man's Land	Moss and Frye

GOOD BILL OPENS NEW BRIGHTON

Marie Nordstrom, Milo? Jim-
my Hussey and Yerkes Band
on Program

A large representation of men prominent in vaudeville managerial circles took the long journey from Longacre Square to the end of Ocean Parkway on Monday to witness the opening of the eleventh season at the New Brighton Theater. They went for the purpose of congratulating George Robinson.

The interior decorations of the theater have been freshened up and the house looks especially bright and inviting. Practically the same business staff is located in the house. Johnny Collins will as usual handle the books at the New York end. The first to appear behind the footlights this season were the sensational Gerards, an interesting equilibristic act. Following them came Maurice Burkhardt, who got the audience in a receptive frame of mind with his songs and stories.

Number three was filled by Will J. Ward and his Five Symphony Girls. The quintet piano playing always goes well, as does the singing by Mr. Ward and two of the girls of popular numbers, among which were *After You've Gone*, *You're Still An Old Sweetheart*, *Alcoholic Blues* and *Salvation Lasses of Mine*. Jimmy Hussey, assisted by William Worsley, repeated the success he has made all winter around the New York circuit. Ivan Bankoff, with Leon Domque at the piano and Miss Phebe dancing with him and alone, got over especially well. Marie Nordstrom, presenting her familiar and genuinely clever "Let's Pretend," accomplishes the feat of holding the attention of a restless house. Yerkes' Jazaramba Orchestra, which should have been in Miss Nordstrom's spot, were very well received. Milo? did his well known imitations and had the house with him. The program closed with Gordone's posing act.

TIDDEN.

BLANCHE RING AT THE COLONIAL

Harry Watson, Jr., and Julius
Tannen Among Headliners

Spring lassitude seemed to exert its spell over the Colonial Monday afternoon. The smallest audience of the year was in attendance and the program did not move with the speed and zest that were expected.

Blanche Ring held down the dominant position. Her breezy and infectious personality swept across the footlights and won her a big hand. As customary she saved her best song, *All in Favor Say Aye*, for accompaniment by the audience. The gallery was loudly obliging.

Julius Tannen talked his way to success with good material to which he brings a keen knowledge of human nature. Harry Watson, Jr., presented his telephone and pugilistic specialties from "Odds and Ends." In position just before intermission he had the house rocking with mirth. Watson knows how to characterize and though his figures are slightly exaggerated they are none the less humanly comic.

Charles O'Donnell demonstrated a versatility in knock-about comedy which earned him generous applause. Even the Dooleys would have to exert themselves to subject themselves to more brutal treatment. Ethel Blair proved a good foil. Bernard and Duffy have an aggressiveness that pleases Colonial audiences. With Bernard at the piano Duffy sings *Ja Da* and *Everybody's Doing It Now*. Frank Orth and Lew Cody presented fifteen minutes of jokes and patter, and Aphdales Circus was a howling success. REID.

Average Pop Show at 58th Street the First Half

With summer at hand perhaps the booking powers are lining up the sort of bills that may be expected at the 58th Street during the heated months. The show the first half of this week had nothing away from the average calibre of pop house acts.

The Dance Fantasies occupied opening position. In succession appeared Grace and Eddie Parks, "Was Darwin Right?" Manning and Hall, with the woman of this turn proving an adept comedy foil for the man to poke fun at her size and avoirdupois and a laughing hit the result; Grey and Byron, Fred Allen, whose fol de rol and tomfoolery with monologic gibe and an assorted layout of props were also a comedy hit. MARK.

SYLVIA CLARK IS HIT AT THE ROYAL

McMahon and Diamond and
Valerie Bergere on Program

The show was opened Monday afternoon by Erwin and Jane Connolly, billed in the number three position. At best, it was a makeshift first number on account of the absence of Leo Zarrell's company of "entertainers of merit."

Helen Adler left Opera flat to sing in Vaudeville. She has a beautiful creamy voice that goes well with her beautiful orange gown. The unfortunate part of her program, aside from her choice of songs, was her choice of an accompanist.

Herbert Williams and Hilda Wolfus produced the first real fun of the program. This act, which has appeared for many years, is a gem.

Sylvia Clark was the unadulterated hit of the entire program. She appeared first as a clown and then finished as a straight. Miss Clark has that rare faculty of rollicking through her part of the entertainment with such evident good humor that she gets the audience rollicking along with her.

Helen McMahon and Maurice Diamond, with Ethel Rosevere presented some pretty steps before closing and a nice new pink set. Their dancing is clever, from the rag baby doll to Mr. Diamond's intricate solo.

Bob Albright brought a new yodeling jazz song from Oklahoma, and Al Herman came out in black-face and said that he had a hard time sobering up over Sunday.

Valerie Bergere and Company presented an emotional playlet yclept, "Judgment." Gen. Pisano, in the uniform of an Italian officer, and a snappy looking lady in a uniform that reflects great credit on the Italians, closed the show. Pisano exhibited marked preparedness, and great skill with weapons. RANDALL.

Mrs. Paula Segal Opens Dramatic Agency

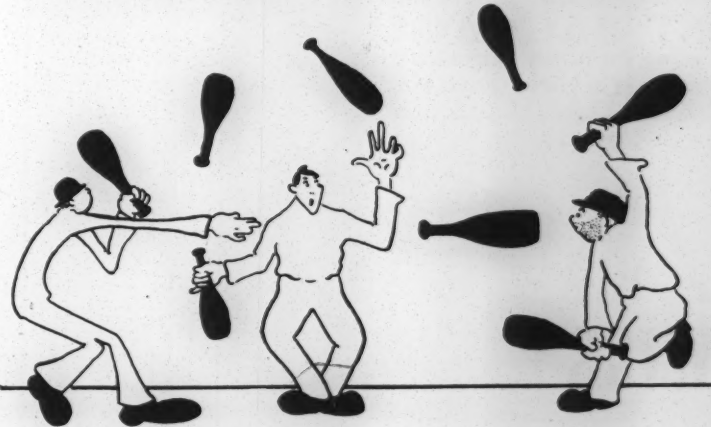
Mrs. Paula Segal (mother of Vivienne Segal) of Philadelphia, who in four short seasons has succeeded in placing her daughter in the enviable position which she now occupies, that of leading ingenue prima donna, has opened a dramatic agency in New York.

Mrs. Segal will represent a limited number of artists in all that makes for their welfare in the theatrical profession. She will aid in material, costumes, publicity and prestige as well as engagements. She will also take under her professional care a few of those who wish to be guided from the start.

Lieut. Brymn to Appear Fifteen Weeks at Hotel Shelburne

Lieut. Jim Brymn and his seventy black devil musicians had a great success at the Casino Theater last Sunday evening. This was the organization which President Wilson and General Pershing requested to play before them in France. They are also under the sponsorship of Madame Schumann-Heinck. Louis Fischer, proprietor of the Shelburne Hotel at Brighton Beach, has signed them for fifteen weeks to play at that hotel.

VAUDEVILLIANS—By Ed Randall



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F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

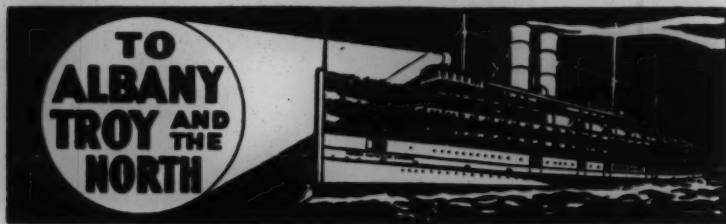
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SWINGING 'ROUND THE EASTERN CIRCUITS

ALBANY: GRAND—Nat Nazarro, Jr., and the Atlantic Fleet Jazz Band was an attractive headline number which scored strongly. Other acts which pleased were: Maurice Samuels, Moran and Mack, Jerome and Albright, Henry and Moore, and Rose and Dell. The week-end bill included Clark's Hawaiians, a spectacular scenic novelty. MAJESTIC—Had a good drawing card in the Cheyenne Minstrels, Gladys Bush, Hibbert and Nugent, Brennan and Davis, and Wilbur and Doll. HERRICK.

BUFFALO: SHEA'S—The bill was headed by Frisco, assisted by Loretta McDermott and a corking jazz band, which were wildly applauded. George McFarlane was the special extra attraction and won his usual ovation. Russell Mack and Blanche Vincent had a jolly act of music and dialogue. Eva Taylor was seen in Virginia Rye. Harry Le Vail and sister, aerialists; Catherine Powell offered an unusual act and exhibited feats of daring toe-dancing; Ethel MacDonough, and Rena Arnold and Jack Allman were the others on the bill. BARKER.

CLEVELAND: HIPPODROME—Olga Petrova, headliner at B. F. Keith's Hippodrome, offered an unusually attractive vaudeville entertainment with the song, *Don't Cry, Little Girl, Don't Cry*. Another successful number was "For Pity's Sake," a travesty on the old-time melodrama, with Thomas Duray and a cast of twelve. The Misses Campbell offered new and old songs in their repertoire of melody including *Sing, Sister, Sing, Call Me Early in the Morning* and a medley of coon songs. Others on the bill were Collins and Hart in a novelty surprise act; Conroy and Murphy, blackface comedians, in "The New Physician," and Walter Brower, the jester. LOER.

FALL RIVER: EMPIRE—This is the only theater in the city playing vaudeville now. Hanlon and Arthur, cycle comedians; Ida Clemence; Ernie Forest and Grace

Church, banjo players; Harry First & Co. in the dramatic play, "The Good for Nothing"; Sherman, Van and Hyman, a good musical act; Dudley Douglass with a wealth of good stories; Carol A. Allen and Belle Fontrose in "Her Only Chance"; Maybelle Best; Gongler's Dogs; and Josie Flynn and company of ten in a nifty minstrel revue of 1919, comprise the bill. GEE.

MANCHESTER: PALACE—Master Gabriel & Co., "Little Kick" pleased large audiences. Color Gems in a "Posing Novelty" also met with much favor. Assistant Manager Harvey Wilson announces that the house will remain open until the 1st of July. MAHONEY.

PHILADELPHIA: KEITH'S—The bill was very strong for "parade week" and included several new acts as well as old favorites. Marie Cahill is the headliner in a well-selected group of songs, making her local debut in vaudeville. She went over big. Kenneth Webb's first local presentation of a picturesque fantasy, "The Rainbow Cocktail," is another meritorious feature. Florence Tempest's clever character impersonations, Lambert and Ball's songs, and the eccentric dancing act of Stanley and Birne carried out the musical trend of the bill. Powers and Wallace furnished a dose of good comedy, while the Lander Bros. (also first-timers here) scored with "funny pills for various grouches." COHEN.

PITTSBURG: DAVIS—Marie Dressler and Will Cressy share the limelight at the Davis with Cressy appearing twice on the bill, once to tell his experiences while in France, and later in his sketch with Blanche Dayne. The Millettes, Frank Crumit, Cartmell & Harris, Eddie Nelson and Dell Chain, and the Three Alex, completed the splendid bill. LYCEUM—Mimic World of 1919 was well received at this house and Danny Simmons and Burns and Foran completed the bill. LATUS.

Anderson and Burt

This team's act is a domestic quarreling sketch. Its locale is at the breakfast table, a place where the busting up of many families start rather than via the "triangle." This couple certainly were on the road to Reno, because they threw biscuits at each other and the carving knife even showed its snarling teeth. A dust speck of a plot held the act together. The wife receives a letter that she should no longer stand her husband's treatment. She leaves it on the breakfast table. After one of their bread-throwing contests, the husband accidentally reads it and is convinced what an ass he has been and works like a Trojan to win back his wife's love. Finally he succeeds. The audience laughed a good deal but were not very enthusiastic about such a cheap written dramatization of a matrimonial mix-up. The acting was not good, merely hurling a lot of screaming talk at each other. HIGGINS.

Rialto and Co.

Rialto and company is a combination of singing, posing and comedy. The set is an artist's studio. One of the larger pictures on the wall is transparent and while the artist sings the woman poses in the frame, somewhat illustrating the songs, among which are *Don't Cry, Little Girl, Don't Cry, Mammy O' Mine* and *On a Little Farm in Normandie*. The comedy, which is very weak, is derived by constant repetition by the janitor of the studio apartment building that the artist owes him \$11. TIDEN.

Berns and Berner

Berns and Berner work hard doing their magic tricks, particularly the one wearing the red fool's cap. The customary magician's routine constitutes their act. One big laugh is raised by the one acting as a fool, sprinkling salt on a pigeon's tail. The act will go well enough on small time. HIGGINS.

(New acts continued on page 844)

IN THE SONG SHOP

Is the Second Verse to be Eliminated?—Friedland to Fly—Jules Ruby Gets Reward

BY E. M. WICKES.

DR. CRANE recently had an article in one of the local dailies having to do with the second verse in songs. He questioned the wisdom of printing a second verse. He said that it did not serve any definite purpose, that no one ever learns the second verse, and what is more, a second verse kills the general effect and climax of a well written story. And Dr. Crane is right—in a way. In theater performers seldom use a second verse, unless it is a comic verse with a good punch, and as artists don't use it, they don't spoil the effect for the audience. The average buyer of sheet music, especially folks in small towns, may not memorize the second verse, but they sing it. And it is safe to say that few in proportion to the number that buy music ever learn the first verse. To go a little further, one might say that a first verse isn't necessary in a well written song—one that has a concrete idea in the chorus. Read the chorus of practically any one of Al. Bryan's songs and you get the entire gist of his story. Do you need any more than the chorus of *I Wonder Who's Kissing Her Now?* to get the entire thought of the author? Jack Mahoney's choruses usually tell all his story. L. Wolfe Gilbert, Andy Sterling, and others, can tell any complete story in a chorus. Years ago two and three verses were necessary to round out a story, but since our present day song writers have acquired the art of condensation they don't appear to need more than four lines to express what it takes some prose writers to tell in five thousand words.

Some English songs and domestic high class ballads carry one verse and a chorus, and maybe the day will come when all of our popular songs will do likewise. The song writers won't object to the elimination of the second verse, and there is no reason why the publishers should; but the public may. The publisher who tries it out will have to gamble, as the public may resent the idea of being cheated out of a second verse.

Friedland to Fly

As a popular song composer Anatol Friedland has always been a high flyer, his latest song aces being *I Found You* and *Pig Latin Love*. Now Friedland expects to do some concrete flying in an honest-to-goodness flying machine. And what is more he will have the honor of being the first popular song writer to go up in the air—where royalties are not concerned.

Friedland's entry into the aviation department was the result of patriotism and luck. During one of the contests held in connection with the Victory Loan Friedland bought a bond and was given a number. When the drawing took place his number was the one taken from the lot. This entitles him to fly over New York in a Government aeroplane. He will go up at Belmont Park within the next few days and will land—he promises to write and let me know when he comes down.

Ruby's Reward

The caption reads like a title of one of Laura Jean Libbey's old-time love thrillers. But it isn't, for in this case Ruby is a man. His card reads: Jules Ruby. Years ago he used to be connected with the music game much more than he is today. Once he got his hand in on the royalties of a hit, *When the Autumn Leaves are Falling*. Business adversities prevented the boss of the music house from giving Ruby all that was coming to him. Some time later the boss quit the game and went to the coast. A friend met him one day on the coast gathering beautiful golden leaves that had just fallen from the trees. Offering the friend a basketful, the former music mogul remarked: "Take these golden leaves; they are pure gold. And when you get back in New York give them to Jules Ruby. I owe him that much for royalty on *When the Autumn Leaves are Falling*."

We Missed This One

Mr. C. Wheatley, writing from Hillyard, Washington, relative to how he broke into the song game, said: "As to the song that gave me my first big hit, it was *Katie, Farewell*. It hit me for about \$80 through a fake publishing company. I've been hit a lot of times since, but for lesser amounts."

Johnson With Forster

Charles L. Johnson, composer of "Dill Pickles" and other big sellers, made the trip to New York with F. J. A. Forster, the Chicago publisher. Johnson recently finished several numbers which Forster expects will outsell anything that Johnson has turned out in the past.

"Singapore" in Demand

Singapore, Gilbert & Friedland's Oriental number, has become a feature number with the jazz bands, leaders and phonograph companies. Columbia, Victor, Emerson, Pathe, and all the roll manufacturers are playing it up. Will Marion Cook, Earl Fuller, Ted Lewis, and other jazz experts, play it nightly.

Here and There

Amy Ashmore Clark and Ernest Ball are collaborating on several new songs. Two years ago they wrote *My Rosary For You*. They have just completed *If Thoughts be Prayers* and *So Your Soul Was Born*.

Ban-Joe Wallace has arranged to send four bands to Atlantic City the first of June. For the past few years Wallace has been getting all the work of the exclusive clubs in Connecticut.

Mack Morris formerly with the Feist Chicago office, is now with the McCarthy & Fisher Chicago office. Phil Goldberg formerly with the Waterson, Berlin & Snyder Chicago office, is now with the McCarthy & Fisher Chicago office.

Bernie Grossman is once more a free agent—not as a ball player, but as a song writer.

Sydney Richmond, formerly with Remick, is now manager of the sales department of Gilbert & Friedland.



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CHICAGO—MAJESTIC

Gobs' Jazz Band, Primrose Four and Ray Samuels Please

The U. S. jazz artists, composed of twenty-two formerly enlisted blue-jackets from the navy band that enlivened the monotony for President Wilson in France, left nothing undone to clinch their right to first mention on the bill at the Majestic last week. Vying with the band for topnotch position on the bill were the Primrose Four, old time Chicago favorites whose return was warmly enthusiastic, and Ray Samuels, who upheld her reputation as the "blue streak of vaudeville" with a repertoire of catchy songs presented in her inimitable way that has made her also a Chicago favorite. Some of the others on the bill were Bert Baker & Co., Marie & Ann Clark, Hector Pat and Julia Levolo. Business was exceptionally good.

Top 125th's Last Half Bill

Although Jason and Haig had one of the daintiest acts seen at this theater for some time, and merit much honorable mention, it was Howard and Sadler who stopped the show even though Miss Sadler had just before she went on received the news of her sister's death. Miss Howard could be made into an excellent hoydenish comedienne were she under the instruction of a good director. Lillian's dogs entertain the children. For Alice Moss, Little Lord Roberts, Sherman Wade and Meyers, Loyd see reviews. Vivette, except with the songs *Good-bye Forever* and *Mother Love* as bracers, would never have gotten over. She has few good notes but her voice is bad. Neither was her recitation in a spot applause getting. Perhaps adding a partner would make her act go. La France and Kennedy had easy sailing. A wretched act was Archer and Wate (see Review). The Gorgallie Trio closed the bill.

HIGGINS.

Last Half Bill at 23d Street

An unusually good bill and one that was wide in variety and well arranged was offered at Proctor's Twenty-third Street the last half of last week. It was headlined by Emmett Welsh's Minstrels, a company of nine men including Mr. Welsh, all of whom make good with a typical minstrel specialty and work together ably.

Aldine and Wright, equilibrists, opened the bill. Following came the Four Cliffords, a troupe of negro dancers and singers. They went very well. A humorous sketch was presented by O'Brien Havel and a young lady by the name of Miss Valeska. Patsy Doyle, doing a monologue in a lugubrious manner, was a big hit with fine material. Mary Haynes sang a group of popular and exclusive songs to good advantage, and she was helped a great deal by an accomplished girl accompanist. Fred Allen, an unusually clever nut comedian was another big hit. The bill closed with Les Kelors, acrobats that have a novel opening.

TIDDEN.

Little Lord Roberts

Little Lord Roberts at the Proctor's 125th theater has in his new offering a typical children act because it has a Santa Claus and lots of presents. Behind a doll's house, with the help of an assistant, he changes into many costumes of characters which are familiar to the little people, such as a policeman and so forth. With each transfer of raiment he has a song which is considerably entertaining. Little Lord Roberts' present act is one of the best children acts on the vaudeville stage. Furthermore, as he is a diminutive, he furnishes enough novelty for those grown-ups without dried up hearts. Congratulations to him for omitting unclean material. Singing *Oh, Helen—H-I—Helen* is too much an accepted song not to offend, so his slate is white, as it delighted even prim house wives. HIGGINS.

Donovan and Murray

The Messrs. Donovan and Murray are among the most recent recruits from the cabarets. Not only are they the type but one of them unconsciously gave himself away with a line in one of his songs, singing something about singing the song in a cafe every night. Cabaret singers Donovan and Murray may be, but they certainly fit in vaudeville. They have a singing and pianologue turn that is pleasing.

The chronological order of their routine, with possibly some minor omissions, consists of a conversation song about marriage for an opening, *Salvation Lassie Of Mine*, *Let's Knock the Bull Out of Bolsheviki*, and *After the Country Goes Dry*. These songs are sung together except one, which one man does as a solo. The other plays the piano all through the act. TIDDEN.

George Aristedis and Company

Some kind of a plot was being brewed in a Turkish harem by George Aristedis and company. What it was all about, other than a dance, no one could tell. It must have been some great secret for the actors just whispered their lines. So how could the management at Proctor's 125th St. theater, who are always most amiable to beginners, tell whether it was good or not? Hence, justifyingly, the act was not given a second chance. HIGGINS.

Warren and Wade

In Warren and Wade vaudeville has another team which seems to have personal ability but which uses very poor material. The patter does not get much response. There is quite a lot of it until the man dressed as a street cleaner, pulls a trombone from his clothes and plays while the woman sings, the song being *Everything is Peaches Down in Georgia*, which went well. TIDDEN.

Reeder and Armstrong

Immediately when both an upright and a baby grand piano are wheeled out on the stage the whole description of the act is told in a nutshell. Two young men who are fair musicians transfer their activities between these two instruments. Other than having two musicians playing at the same time, the act was rather colorless and received only scanty applause. HIGGINS.

Hill Donaldson and Company

The predominate feature in this company is the Japanese actress. As the maid she has a comedy part which is made more comical by the Oriental twists which she gives it. The story in the sketch is good, but blotchy in construction. Briefly, it is about woman in industry as well as in professional life and the greatest problem in the world—marriage. The girl in the sketch, who is seeing wedding bells grow more and more dim, learned from the Japanese maid's beau that a certain bachelor is about to fall into a plot laid by a black hand syndicate. She contrives to have him get her address instead of the other with the intention of legitimately charming him (noted as a woman hater) into matrimony. Some real acting was done by the Japanese. The desperate bachelor girl is portrayed by an actress whose work several times shows creative instinct. However, she has not learned how to cover up her methods; most of which reminds one of a director's instructions in a ten-twenty-thirty stock company. The man is a very bad actor. Newspaper writers present said it was a woman's page editorial, but as newspapers reflect more of life than any other document the sketch must have had some good material even if one or two of its lines had the odor of tragic linen. But the main thing is it had a story and an idea. Therefore let some one hammer the "sense of the theater" into it. HIGGINS.

Jack Inglis

A first rate monologist for small time is Jack Inglis. His act opens with a lot of witty talk on purchases based on the bargain basis phrase of "a dollar down a dollar a week." He repeats this until the slogan gets to be a bigger laugh with each repetition. Using a sing song diction also enhances its comedy value. Once or twice rough stuff crept in as "Say, get the h—I away from that door." But he has really built some bang-up material in his monologue which some vaudevillians employing this style of are too lazy ever to think up even the small idea so credit to him with a capital C. It also looked for awhile that he was going to duplicate Harry Breen's stunt of selecting various members of the audience to put their characteristics into impromptu rhymes, but at the performance the reviewer visited, it turned out to be a burlesque. His depicting every day types with hats which identify various occupations was well worked up and made a corking ending. For his ingenuity and industry he should have a long booking. HIGGINS.

Wilbur Held

No monologist at this time could make a better entrance than he does in his new act. When he first comes in he drags a beer barrel after him with a funeral wreath tied to it. Even a Fox cartoon could not contain more chuckles. However, after the effect of this picture has lost its novelty his monologue slips back into regulation stuff. But whatever is the mediocrity of the middle and last of Held's act all of his material has laughs which will emanate from a small time audience and his opening stunt should have the highest recommendation. HIGGINS.

Dietrich and Vincent

Probably this team have received their training in burlesque. At least their lines smack of that theatrical department. This theory so to speak is indicated not because one member worked in the audience as a plant, but by some of his lines spoken in that locality. While the other is executing his routine on the stage, his partner seated in the audience loudly expresses his disapproval. He is asked to come on the stage to prove if he can do better. He first refuses. To the inquiry why he is doing this he replies that he is trying to find a button. "Why don't you come up anyway," continues the one on the stage. To which the partner in the audience answers, "If you knew where that button belonged!" True the line sent the audience into hysterics. Consequently, ninety per cent of a theatrical jury would vote for it. But for a matinee audience muchly composed of school children—it is a problem. The reviewer wishes to state he laughed heartily. But as Manager O'Donnell, of Proctor's 125th Street, outside of Manager Quaid, of the Fifth Avenue, disciplines the youngsters more than in any other what is termed a three show house, such a line is debatable. HIGGINS.

Samisted and Marion

Congratulations to this team who held forth at Proctor's 125th Street Theater. To the brains that have built this act, we respectfully call the booking experts' attention. True, whoever the personage is he has not discovered anything new in dramatic or vaudeville structure, but around this team's physical culture work there is surrounded a story somewhat thin but with enough web to hold it together without necessitating either of them to come to the footlights and say, "Ladies and gentlemen, my next exhibition will be so and so." The young man reads in a magazine that a society girl wants to meet a strong, athletic chap. As he thinks about how she will appear he falls asleep. In this dream she comes forth from the draperies. Luckily, she happens to be athletically inclined, too. Together they give physical culture exercises that are beneficial as well as entertaining. The act ends when the dream does. The man was an instructor in the Battle Creek Sanatorium. Both are physically equipped for the methods of living that they preach. The act is not a big-timer headliner but could adequately fill front or last positions in first-class houses. HIGGINS.

Burke and Betty

Burke presents his compliments, first, making considerable use of his cane. Singing *When the Town Goes Dry*, Betty then introduces herself to auditorium view, hiding her face with the vanity box. After such ceremonies, Burke sings the song which Val and Ernie Stanton use, *Horse, Keep Your Tail Up, Tail Up*. The rest of their material is mediocre. HIGGINS.

Sherman Wade

A monologist with old-fashioned methods of delivery. He had a difficult time to get through with his sing song jokes. At his conclusion on a Friday matinee the applause was fair. HIGGINS.

(New Acts continued on 845)

Rutledge and Company

Son should not have come home from college for his vacation because he lost the chance of becoming the biggest sport in the world. But still if he hadn't, he'd lost the chance of becoming a real man. This latter and superior proposition, his farmer-father at Proctor's 125th kicked into him when he discovered what an ass college high society had made out of him. The boy of course had a sweetheart whom he had left on the farm and had forgotten for a burlesque actress. After his father had beaten him on the head, it set his stagnant brains to remembering. The unscored moral was that son resumed his former courtship and went back to college to work his way through. One item that the juvenile sport was mistaken about was that college swells do not wear sleeve garters, especially red ones. Maybe they were a young lady's? Then the author missed a good laugh by not referring to them. The reviewer suggests that this actor use such a one himself. It's a wholesome little act, played according to b'gosh rules. HIGGINS.

Meyers, Lloyd and Malden

This vaudeville combination knows their business and evidently are diplomatic, too. The reason—because they all three enter at once. Hence, the applause which greets them is equally distributed and each one is equally popular. Meyers and Malden are nifty dressers. Their evening clothes are up-to-date and look as if they had visited the tailors once in a while. Besides the boys are masculine and are not show window puppets, both having seen service overseas. All three have personalities that hurdle the footlights immediately. Helen Lloyd dances gracefully even though her dance designs have some intricate steps. At Proctor's 125th they made good with a restless audience. Next week vaudeville Volleys will have more about them. HIGGINS.

Peck and McIntyre

Peck and McIntyre get away to a slow start but at the 58th Street the first half rounded up applause with their singing finish. One man works in blackface and the other in the uniform of an aviator, although appearing first as an Englishman, with a phoney moustache. Patter is followed by the burnt cork chap singing "Minnie, Shimmy For Me," with the other man singing "I Hear You Calling Me" in a voice of high range and musical quality. More exchange of talk, with the duo harmonizing on "Till We Meet Again" for the finale. Act should land plenty of pop time. MARK.

The Four Solars

The Four Solars are a quartet (two men, two women) of clever acrobats with a number of thrilling feats in their repertory. Each member of the group is given a chance to do some individual trick and each makes good. They have excellent finish. The act opens with the team dressed as Gypsies. The Four Solars will certainly fit into any popular price theater program as a closing number. TIDDEN.

Archer and Wate

"Very fat" and "rather slim" are the weights of this sister team. For the awful act they put on at Proctor's 125th Street Theater they ought to apologize to the F. F. Proctor offices and do likewise to Manager O'Donnell, of this theater. The reviewer knows directly from him and has heard him issue orders to his staff that such acts he does not want exhibited before his family audiences. The team was late in taking their allotted time. If at their try out when booking experts are often on hand they do not take the trouble to be prompt, they can't be very ambitious. Therefore, it is indicated they do not know vaudeville. First because they were not punctual, according to this report. Next, the slim woman in one costume wears nearly all tights. As she neither danced nor had a character part such a costume does not go in a family theater. If it were in a Frolic show or cabaret it would be different, because their audiences are sophisticated. True, there are fat women on the stage who make fun of their flesh and are really funny, but this heavy weight did not have the sense of farce or comedy; merely a slovenly attempt to refer to her abundant flesh with lines that were not humorous or witty. She didn't even indicate she had the skill of pantomime, which might have polished the act a bit. It was said that the management were so disgusted with this team's work that they refused to let it appear a second time. HIGGINS.

"The Section Gang"

If all section hands have nothing more to do in the line of manual labor than the five who reveal themselves in this act, there is no excuse for a strike among them. Perhaps when the railroads go back to private ownership there will be more strenuous activity demanded from those who wield the pick and shovel (or whatever implements section hands do wield) along the roadbed. But for audiences who like low comedy and an occasional song, these five—a Swede, a Frenchman, a Wop, a Jew, and an unshaven Irish "nance"—will not labor in vain. At times their close harmony is a little too close for comfort, but aside from that the musical portion of the act passes muster. Small time audiences will enjoy it plentifully. MARTIN.

Alexandria

The comedy opening which Alexandria uses has a good idea. His assistant appears in dress clothes, ostensibly to play a xylophone, but through the repeated clumsiness of a "stage hand" who makes a wreck of the instrument, the much dolled-up young man loses his temper and quits. Whereupon the "stage hand" takes his place and plays the xylophone himself, all of which would be a great relief from the usual xylophone act, totally devoid of comedy, if it were done well. But it isn't. On the part of both men it is decidedly unskillful. The musical routine is passable except for the *Rosary*, which is very bad. The left hand is "sour" throughout. MARTIN.

Frank Bush

At the beginning, Frank Bush at the Fifth Avenue makes a poor impression. His Prince Albert suit is out of date for really smart wear and that being the case he should use it more as a character costume than he does. Secondly, not until the last is there any fertile material in his monologue, but as he knows how to build up a personality which is more acquired than natural towards the middle of his monologue the laughs are forced from the audience more so than at first. However, when he recites his foolish girl stuff then he is spontaneously funny and the laughs are genuine. HIGGINS.

Baroness Deroliff

Baroness Deroliff had an act about secret papers and a son who was supposed not to be her son. Regretfully it was not a success at Proctor's 125th Street Theater. It was withdrawn. The reviewer confesses he does not know the Baroness' artistic reputation, but somewhere evidently abroad this actress has been trained in a school of acting that is fast dying out on the spoken stage. But there were moments when she displayed real dramatic fire similar to what one catches a glimpse of in Madam Lipsin's work in Yiddish theaters. But Baroness Deroliff should not continue to court vaudeville favor. Why not try the motion pictures, Baroness? Photoplays are full of foreign intrigue with feverish intense parts. Even though they be subordinate, you doubtless could register such acting on the screen. HIGGINS.

The Althoff Sisters

Without any attempt to be sarcastic this sister team is not a very colorful combination. True, the girl who sings has probably studied hard to put flesh and blood characterizations into her songs, the Frenchie one *Smiles* and *When Ireland Comes Into Her Own*. In fact, it is these songs' popularity which get them by at all. The girl who is the accompanist plays automatically and does not show near the industry which the singing girl has evidently put forth. This latter member looked rather fetching in a spot. But the kindest thing any vaudeville agent could do would be to help these girls find other employment. There are many artistic pursuits which girls can advance themselves rather than the vaudeville stage even with all its organizations to further the interests of its members. HIGGINS.

Gillette's Dog and Monkeys

The routine of Gillette's offering begins with him and his pets doing tricks at a dining table. Then follow a wrestling match, or what appears to be one. Nothing very definite could be made out as to just what the precise program was intended to be, as these animals seemed very poorly rehearsed. Even Gillette's assistant got tangled up with the ropes and rigging and the whole act looked like a hodge podge. Recommendation: More rehearsing and then some. HIGGINS.

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in a Paramount Picture
"I'll Get Him Yet."

BOLM BALLET
Prizma—"Glacier Park."

LLOYD COMEDY
"Back to the Woods."

RIVOLI ORCHESTRA
Pique Dame Overture.

PAULINE FREDERICK
in a Goldwyn Picture
"One Week of Life."

RIALTO MAGAZINE
"Northern Norway"—Educational Film.

SUNSHINE COMEDY
"A Lady Bell Hop's Secret."

RIALTO ORCHESTRA
Romeo and Juliet Overture.

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SEE PAGE 827



PHOTOPLAY MUSIC

Conducted by
MONTVILLE
MORRIS
HANSFORD

CAN THEME WHICH IS PLAYED ON DIFFERENT INSTRUMENTS SIGNIFY DIFFERENT EMOTIONS?

BY PHILIP EDWARDS

IT is always interesting to receive communications from the big body of motion picture orchestra conductors and organists throughout the country. These letters and articles contain much that is valuable by way of suggestions to others, and sometimes they give a new viewpoint on the ways and means of music as applied to screen plays. The article published last week by Max Faetkenhauer gave voice to some rather original views on the thematic treatment of the picture.

Thematic Treatment

This writer, who by the way plays in the New Euclid, Cleveland, opens up several questions, not the least of which is his contention that a theme played on different instruments represents an entirely different set of emotions. Thus: If you play Friml's *Adieu* as a love theme in the violins and later play the same composition with the bassoon, it means a different thing. This will come to many as quite a new idea and one that will not be easily adopted. Wagner gave us a pretty good layout of the thematic treatment, and so far as I know he is the boss musician when it comes to giving each set of moods on the screen their respective melodic treatment.

Themes and Moods

This question of themes has been thrashed out pro and con in all the trade papers and in all other papers ever since music for the pictures has been written about. In all these articles I have never read that a theme, first played in one section and then played in another, meant anything but the same mood, providing of course that it was not burlesqued. The only exception would be this: It might first be used as a love theme for the happiness of love and afterwards orchestrated in a minor key to show the despair of the same love where the ending was an unhappy one. This was so done in "The Red Lantern," where Bower's *Chinese Lullaby* was first used as a love theme, and then later it was played fortissimo in a minor key to picture despair and death. In this case the moods were different, of course, but the roots of both moods were the same, Love.

The Faetkenhauer Idea

Mr. Faetkenhauer's idea seems to be that a different instrument playing the same theme can make it apply to the villain or any other character appearing in the play, after the same theme has been already used for a love theme. I do not think this has ever been done on Broadway, except in the manner which I have cited above. Themes are plentiful, and it would certainly be more artistic to pick out the proper mood

from new material than to use the same old melody in another instrument.

Variety Is Spice of Playing

It is just possible that Mr. Faetkenhauer did not mean it in just this way, and we shall wait until he has given us a little more light on his methods, although his article is certainly illuminating. I heartily agree on the least possible amount of material used for the setting of a picture, although the music publishers could not be expected to agree to this. I have heard pictures played with very few themes, but the reason was that the whole picture hinged around just one or two moods and did not abound in all the side lights usually found in pictures where relief is sought from the more gruesome points.

"The Bells" Keeps Up Same Mood

A case of this kind is Frank Keenan's "The Bells," which keeps up almost the same mood throughout, and in this case it is possible to use very little variety of thematic material. But in such a picture the nerves of the viewers and those of the leader suffers from a sense of too much monotony. Most leaders are much happier when the picture allows them greater freedom in the selection of thematic material.

The Question of Climaxes

Another thing which Mr. Faetkenhauer says is that when you hear him working up his orchestra for a big climax, you may be sure that the end of the picture is approaching. He says practically that there should be no climaxes except at the finish. I wonder what he would do with Nazimova's "Out of the Fog," where Faith Coffin jumps from the lighthouse. Would he consider that a climax? As a matter of fact, that is probably the biggest climax of the picture, yet it does not come at the end. The love endings, or as he says, "when the wedding bells are about to ring," are sometimes no climaxes at all; they are very mild. Real climaxes come during the struggles through the third and fourth reels, as a rule. These are the reels of rape, murder, burglary and Mack Sennett baseball bats, and you must have musical climaxes.

Page Open For Ideas

We would certainly be glad to hear from Mr. Faetkenhauer again on these points. They are interesting for discussion and every player and leader is up against just these things in his daily work. This page is open for the ideas of any leader or player who would like to have his say on the subject. The more the merrier.

SPECIALLY ADAPTED TO PHOTO PLAYING ORGAN WORKS

Shepherd's Evening Prayer, G. B. Nevin (Scenic)	Flammer
Eventide, Harker (General Use)	Schirmer
Visions, Ludebuehl (Fanciful)	White-Smith
Moment Religieux, Friml	Schirmer
Idylle, Faulkes (Scenic)	Schirmer
Humoresque, Ward	Novello
Meditation, Sturges	Boston Music Co.
Festive March, Smart	Novello
Melody in A-flat, Shelley (Theme)	Schirmer
In Summer, Stebbins (Characteristic)	Schirmer

SAN FRANCISCO—THE CALIFORNIA

Elsie Ferguson Picture Has Excellent Accompaniment

Elsie Ferguson in "Eyes of the Soul" called for an excellent musical interpretation. The following numbers were some of the selections used, by Herman Heller, conductor of the California Theater Orchestra: *Petite Bijouterie*, Ballet *Faust No. 6*, *Take Me Back to Dear Old Blighty* by Godfrey, *Caprice* by Reisenfeld, *Traumerie* by Schumann, *Myrra* by Clutsam and *Evening Song* by Martin.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"Vicky Van" (Famous Players)

Love theme suggested: *A Wonderful Thing*, Kummer.
Open with light improvisation.
Title: On their way—theme.
T. For the first time—a gavotte.
T. To Ruth—rather sober.
T. Unloved—same mood.
T. Time wears off—light intermezzo.
T. Ruth gets—a waltz.
T. In Metropolitan art—a serenade.
T. Thus introduced—theme.
T. And you never—a one-step.
T. That night—a nocturne.
T. In spite of—theme.
T. Each of the four—neutral melody.
T. A few days later—an intermezzo.
T. So you are—agitato.
T. Tibbits will have to—theme.

"An Amateur Adventuress" (Metro)

Love theme suggested: *May Dreams*, Borch.
Open with a light caprice.
Go into sinister theme with action.
Title: I earn ohly—back to caprice.
T. Norma could never—theme.
T. Once a week—a waltz.
T. If you think—agitato.
T. Her first step—light waltz caprice.
T. I wouldn't lie to you.
T. Why, Mr. Claxtonbury—a gavotte.

PITTSBURG—GRAND Herbert Song Supplies Theme for "Mary Regan"

The Grand Theater with Anita Stewart in "Mary Regan," had a musical program of exceptional quality. As a prelude to the photo play, Tscherephine's *Scene de Ballet*, was used. At screening, *Andante Con Moto*, from "The Unfinished Symphony," was played. *When You're Away*, by Herbert, served as the love theme.

Tschaikowsky's *Feuillet D'Album*, and *One Who Has Yearned Alone*, were used to advantage. The numbers played for the cabaret scenes were *Jazz All Your Troubles Away*; *My Heart Breaking Doll*; *Friends*. For some of the more serious scenes *Elcgie*, Grieg; *A La Bien-Aimée*, Schutt; *Intermezzo* Mendelssohn; *Cortege Orientale*, Canne; *Moment Musical*, Moszkowski, were used.

LATUS.

Lyric, Cincinnati, Will Feature Orchestra

Cincinnati is soon to have another symphony orchestra featured in connection with motion pictures, at least for the summer season. At the close of the regular theatrical season about three weeks hence, the Lyric will be turned over to feature films under the management of I. Libson, and a large orchestra under the direction of Theodore Hahn, Jr., will furnish the accompaniment.

T. That's awfully old—theme.
T. And this was—light Scherzo.
T. After dinner—theme.
Follow action at piano playing.
T. After several days—rather sombre.
T. What an odd cane—theme.
T. By inviting—a one-step.
T. I am sorry—minor mood.
Norma leaves house—theme.

"Bare Fists" (Universal)

Love theme suggested: *Will you remember*, Romberg.
Open with a waltz.
At Saloon—change to another dance.
Hurry for shooting.
Title: When his broken-hearted—pathetic.
T. I want to make—slow poetic.
T. Carillo—rapid waltz caprice.
T. Boone Travis—Spanish Dance.
T. All bets are off—pathetic.
T. A son of the west—a gavotte.
In Dance Hall—bright Spanish.
T. Family Wash—a one-step.
T. I thought—theme.
Carillo enters—a tango.
T. Reckon you don't—a hurry.
T. On trial—serious mood.
T. The cattle thieves—slow, soft.
Cheyenne strikes sheriff—hurry.
T. I'm sorry—slow melody.
T. Another home-coming—theme.
(Cues continued on page 848)

COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

The Rialto

The only heavy overture on Broadway this week is the "Romeo and Juliet" fantasia, Tchaikowsky, at the Rialto, conducted by Hugo Riesenfeld and Nat W. Finston. A scenic from the De Luxe Educational Films follows this. It is "Northern Norway," and is accompanied by a Lalo Rhapsodie in the orchestra. Leonard Van Dyke appears in a cello solo by Popper.

Then comes the Rialto Magazine of current news events. This is opened with Elgar's two big marches, the first and second of the *Pomp and Circumstance* set. The remarkable "Sayinks" of Topplitzky follow to *Polka Dot* as an accompaniment. Canadian soldiers and graduates from a farm college are shown to *Fighting Tommies* and *I Miss That Mississippi Miss*. For a "Silk Hat Harry" cartoon *Sparklets*, *Honey Bunch* and *The Bee* are played.

Then comes the big musical number of the program, the trio from "William Tell," sung by Martin Brefel, Edoard Albano and Emanuel List. This is the first time such a trio has been done on Broadway.

The feature of the week is Pauline Frederick in "One Week of Life," a Goldwyn picture of rather unusual interest. The musical setting for this includes *Remembrance*, *Camelia*, *Saint Malo*, *Mountain Music*, *Bon Vivant*, *At Sunset*, *In Love and Listen to This*. After the feature the orchestra renders a musical novelty, *Yankee Patrol*, by Armand Vecsey, the conductor at the Ritz-Carlton.

Following this comes the Sunshine comedy, "A Lady Bell-Hop's Secret." For the comedy the musical numbers were parts of "Oh Lady, Lady," *Step with Pep*, *Kinky*, *Valse Doris*, *Watch, Hope, Wait*; *Jazzing the Blues Away* and *Wedding Blues*. Gounod's *Marche Romaine*, played by Arthur Depew, closed the program.

The Rivoli

Suppe's light overture, *Pique Dame*, serves for the opening of the Rivoli's show this week. This is conducted by Erno Rapee and Joseph Klein. Following comes a Prizma color scenic, "Glacier Park," showing rare views in Montana. For the accompaniment the orchestra played Goldmark's beautiful *In the Garden* from "The Rustic Wedding" symphony. The Rivoli Pictorial started off with views of troops guarding in the streets of Limerick, Ireland, for which the orchestra played *Blarney Parade*; then the German peace delegates appeared to the *March of the Dwarfs*, Grieg.

For Ruth St. Denis' dancing girls, Chaminade's first *Air de Ballet*; a funny short subject of a baby's strenuous life (from the Educational's De Luxe Library) was run to *Canzonetta*. A "Mutt and Jeff" cartoon, "A Shell Game," broke the news at this point, for which the music was *Tiddledewinks* and *I'm Not Jealous*. The process of making a "Blimp" followed, and scenes of bicycle racing in San Francisco were accompanied by *Horseback gallop* and *Wild and Woolly*. The news closed with a shot of a snow plow clearing a

railroad in Washington, accompanied by tympany effects only.

An elaborate dance, "Carnival de Venice," staged by Adolf Bolm to a setting by John Wenger, proved to be the most pretentious number on the bill and was well received by the audience. It was beautifully danced by Miss Margaret Leeraas, Alexander Umansky and Caird Lesley. The music for this was a valse caprice by Liszt, orchestrated by Edward Falck, with a difficult piano part performed by Joseph Littau.

Dorothy Gish came to the Rivoli in a smart comedy, "I'll Get Him Yet," and she did, and also the audience, by her unique acting. During the feature the orchestra rendered numbers from "You're in Love," *Liebesleid*, *Globe-Trotter*, *Chiffonette*, *Dutch Windmill*, *Waiting* and *A Little Love*. Kreisler's *Old Refrain* was the theme, this was sung as a solo by James Harrod, tenor.

A Harold Lloyd comedy kept up the fun, after the orchestra had played selections from the musical comedy, "The Royal Vagabond."

The Strand

The opening number for the Strand orchestra this week is a selection from Herbert's "The Fortune Teller," conducted by Carl Edouarde, during which a xylophone solo is introduced by Ed. Montray of the orchestra. Then comes the Strand Topical Review of current events. During this feature the orchestra plays such numbers as Sousa's *Bullets and Bayonets*, *Hawaiian Nights* waltz, the march from "Boabdil," Moszkowsky, *Meeting of the Cammerists*, then going into the Outing-Chester scenic, "Itasca Makes Her Bow," which contains some beautiful shots of river scenery.

The usual "Topics of the Day" and some "Smart Sayings" from the *Smart Set Magazine* were also shown. "Bobby Bumps" and his talking dog pleased in an "Eel-lectric Launch," which had to do with a wonderful fishing trip. The orchestra plays *Children's Suite* for this.

Dorothy South, who has not been heard for some time, sang excellently the waltz song, *Carita*, by Winne. The feature follows this song, and Ethel Clayton's good acting carried over "The Woman Next Door," a Paramount production, with a thrilling climax. For this the orchestra used for a theme McKee's song, *Miracle of Love*, and other numbers were *Among the Roses*, *Remembrance*, Elgar's *Chanson de Printemps*, *At Sunset* and *Reve D'Amour*. At the maid's confession of the murder, Mr. Edouarde played *Kunihild*, a very dramatic piece.

Ralph Brigham played during the orchestra rests Pierne's *Serenade* and also Moszkowsky's *Serenade*, and later Roland Diggle's *At Sunset* and Chaminade's *Scarf Dance*. He also gave a splendid imitation of a mouth-organ blown by the chimpanzee in the Universal comedy, "Roaring Lions and Monkey Shines."

Redferne Hollinshead appeared again in two English ballads, *A Farewell* by Liddle and *Love Is Mine* by Gartner, receiving generous applause. The bill is closed by Handel's celebrated *Largo*, played by Ralph Brigham and Herbert Sisson.

The Broadway

The announcement of B. S. Moss that no pains or expense will be spared to present a most entertaining program at the Broadway Theater is correct, if the general appearance and smartness of the big auditorium may be taken as a criterion. The lobby is spic and span, with tasteful show frames and panels, picturing Blanche Sweet in the super-production, "The Unpardonable Sin."

Mr. Moss has established an excellent orchestra, which he has distinctly named "The New American Symphony Orchestra," and this is under the direction of Stanley Lawton, long in charge of the Moss musical affairs. This body of musicians furnishes the musical accompaniment to the big picture running there for the last few weeks.

Among the fine numbers rendered during the action may be noted such works as Handel's *Largo* for the convent scene; the Chopin *Prelude* in A for the German prison camp; and a wonderful effect was given by the rendition of Schubert's *Erl King* during the fearful scene of the search. Later Godard's solemn *Adagio Pathe-tique* gave adequate expression to Belgian grief.

The organ played the orchestra rests with such compositions as Burleigh's *Little Mother of Mine* for the reading of the letter from the sister; also *Dear Old Pal*, Nevin's *Rosary*, a short theme from "Faust" and Grieg's *Ase's Death* from the "Peer Gynt" suite, and for the automobile chase the *On Horseback* galop.

SAN FRANCISCO— THE CALIFORNIA "Knickerbocker Buckaroo" Has Jazz Setting

Jazz music was the feature of Douglas Fairbanks in his latest photoplay "The Knickerbocker Buckaroo." Many of the latest popular numbers were used which helped to "put over" the photoplay, which is one of Fairbanks' best. Eddie Horton at the organ offered Ritz's "Pal O' Mine."

The concert program rendered by Herman Heller and the California Theater Orchestra consisted of Offenbach's, "Orpheus Overture," and *Gypsy Girl*, a popular number by the writer of *Hindustan*.

CIN'TI—WALNUT

"Long, Long Trail" Theme for Hart Picture

Prof. Menge has prepared a tune-ful musical program for his big orchestra in connection with "The Poppy Girl's Husband," featuring William S. Hart. Among the numbers that stand out may be mentioned *Adagio Molto* from Gounod's "Faust"; *Gold and Silver Waltz*, by Lehar; *Andantino Affettuoso* from "La Boheme," by Puccini; *Elegie*, by Lubinsky; *Deluge* by Saint Saens; *Fifth Symphony* by Tchaikowsky; *Misterioso Irresoluto* by Lampy; *Cavatina* by Raff; *Twilight* by Cesek; *Star of India* by Mascagni; *Intermezzo* from "Midsummer Nights Dream" by Mendelssohn; *The Omnipotence* by Schubert; *Inflamatus* by Rossini; *My Heart at Thy Sweet Voice* by Saint Saens. *There's a Long, Long Trail* was used repeatedly as a theme. GOLDENBURG.

"The Exquisite Thief" (Universal)

Love theme suggested: *When a Maid Comes Knocking*, Friml. Open with a lively intermezzo. Title: While at the—a gavotte. At detective released, a hurry to action.

T. Parasites—rather dramatic.
T. Chesterton releases—lighter mood.
Jean and Chesterton—theme.
Conversation by conspirators—dramatic, sinister.
T. They figured—mysterioso.
T. I know nothing of her—rather sombre.
T. Far away—lively.
Jean enters cabin—theme.
T. It was Shaver's story—pompous.
T. Good conduct—theme.
T. With the new day—a waltz.
Shaver enters—agitated.
T. Are you sorry—theme.
Work into hurry with action.
T. Where is he—light intermezzo.
Shaver at door—furioso.
Men locked in room—theme.

"Leave It to Susan" (Goldwyn)

Love theme suggested: *Astarte*, Mildenberg. Open picture with the theme. Title: Aboard the Sunset—rapid movement.

T. A passenger from—light intermezzo.
Train effects with action ad lib.
T. Susan, where is she—rather dramatic.
T. A deserted wagon—storm furioso.
T. Pretty soft for us—somewhat mysterioso.
T. Well, boys—rather agitated movement.
T. At the Palace—lively mood.
T. At the open window—rather dramatic.
A hurry for the fight.
Bandits leave—agitato movement.
T. The approach of the—theme.
T. Defender Rock—rapid finale style.
T. Scouring the hills—a hurry.
Rescuers arrive—theme.
T. A few weeks later—a one-step.
T. You must go—theme to end.

"Mary Regan" (First National)

Love theme suggested: *Mary Regan*, Beynon. Open with a light serenade style. Title: And of this—theme.

T. Dick Bradley—rather mysterioso.
T. The scandal—minor intermezzo.
T. Wine, jazz, lights—a popular one-step.
T. Oliver J. Morton—slow intermezzo.
Mary enters hotel—mysterioso.
She enters room—theme.
T. Days passed—light mood.
T. As Miss Regan—rather dramatic.
T. I'm scared for you—theme.
T. I was just—neutral.
T. Long distance—sinister.
T. Is Mr. Brown here—a romance.
T. Away from Mary's—a one-step.
Mary enters apartment—theme.
T. These crooks have—slow heavy.
T. Throw her in a car—agitated.
T. The city—theme.

Concert at the San Francisco Tivoli

Prof. Carlos De Mandil gave a successful afternoon musical concert at the Tivoli Theater in San Francisco, and his wife proved especially pleasing with a Spanish dance.



RIALTO AND RIVOLI SOLD TO ZUKOR AND ASSOCIATES

Gigantic Deal Has Big New York Picture Palaces Under New Control—Kahn Former Owner

A BIG DEAL is reported in New York film circles that the Rialto and Rivoli have been disposed of by the Kahn interests to a coterie of big film men headed by Adolph Zukor.

Late last week the rumor sped along Broadway that the Paramount had purchased the two big Broadway picture houses yet no official confirmation was forthcoming.

At the Rialto and Rivoli, however, the attaches are of the united opinion that the theaters have been sold by Felix Kahn (a brother of Otto Kahn's) to the Zukor motion picture interests.

At any rate no immediate change of booking policy, managements or musical direction is expected to be made with Hugo Riesenfeld contin-

uing as managing director of both film houses.

It would not be surprising if the First National Exhibitors' Circuit was interested in some way with the new deal as it is generally understood that the First National has had its eyes on New York for some time.

If the Zukor crowd have the Rialto and Rivoli it looks as though the recently formed United Artists' Corporation will after all find its former and present bosses (some of present contracts of the Paramount stars are still running) controlling the main exhibition points for their pictures.

It's the biggest film house deal ever reported in the United States and gives the Zukor interests a great hold on the big exhibition thing from this point.

KING AND HUFF HEAD AMER. CINEMA

President Niebuhr of New Producing Co. Plans Big Things—H. C. Walton Sales Manager

That the newly formed American Cinema Corporation means business from the word go is evidenced by the inauguration of studio work on the first of six "specials" which will have Mollie King as the star as well as the subsequent signing of Louise Huff for a series of six big pictures, with other stars under consideration. President Walter F. Niebuhr of the A. C. C. has outlined comprehensive plans for the manufacture of many big subjects but at present isn't ready to make public what they are beyond confirming the plans made for Misses King and Huff.

Mr. Niebuhr is the same energetic Niebuhr that was actively identified with Division of Films as conducted by the War Department, Mr. Niebuhr being stationed in Washington, D. C., a part of the time and later in New York where he also directed other war work for the government.

With Mr. Niebuhr in his new corporation is Holmes C. Walton who will have full charge of the America Cinema's sales department and will arrange a complete system for the general marketing and distribution of the new "specials," with the initial subject being that now nearing completion by Miss King at the Mirror studios, Glendale, L. I. John M. Stahl is directing the first King picture.

Twelve productions a year will be turned out by the American Cinema Corporation, with Miss Huff to start work within the fortnight.

No final title has been selected for the first King picture, Mr. Niebuhr and Mr. Watson expecting to have one ready within the next ten days when the status of distribution of the "specials" will be determined.

Cincinnati Exhibitors Organize

Cincinnati exhibitors have formed a temporary organization that will include motion picture theaters in both Cincinnati and the Kentucky suburbs. Seven members have been named as the Organization Committee—J. A. Ackerman, Henry Levy, Otto Luedeking, George Talbot, Dr. Otto Dieckmann, Thomas A. Reilly and Frank W. Huss. The new organization will be known as the Greater Cincinnati Motion Picture Association. It will not conflict with the organization of the Cincinnati Chamber of Commerce, but will work in harmony. The consensus of opinion is that members will not use any music issued by a publisher who exacts royalties on it.

Filming George Washington

The private and official life of George Washington is being laid out for a thorough and exhaustive photograph subject by the Memorial Photoplay Corporation which has been duly organized under the state laws of New York. Samuel P. Blackman has been acting as chairman of the motion picture committee of the U. S. Junior Naval Reserve, New York.

Approving Sunday Movies

Where the matter of permitting Sunday pictures shows has come up for local decisions, according to the measure which recently became effective by the signature of Governor Al Smith, the verdict has been in favor of the Sabbath performance. So on the returns of the districts having brought up the issue right away it looks mighty favorable to Sunday films in both the large and small cities of New York state.

Reported Hiram Abrams Leaving "Big Four"; R. Proctor In. Understood Lynch's Southern Circuit Lines Up With Zukor. Virginia Pearson's Latest Film, "Dr. Jekyll & Mr. Hyde." Robertson-Cole Confirm Buy Foreign Rights to Rothapfel Unit. William Sherill Back From Two Months' Stay On Pacific Coast.

TWO STATES ACT ON SUNDAY FILMS

Connecticut Approves, Ohio Resorts to Local Option

Both houses of the Connecticut Legislature having passed, over Governor Marcus H. Holcomb's veto, the bill permitting cities to allow Sunday evening motion picture performances, it is probable that practically all cities in the state will soon take this action. In Hartford the moving picture houses have been giving Sunday performances with plate contributions at the door but no box office system. The passage of the bill is no doubt a popular measure.

The Ohio House has buried the Banker bill, which sought to legalize Sunday motion picture shows in Ohio, by giving communities the right to hold local option elections on this question. Before the House indefinitely postponed consideration on the Banker bill, an amendment was attached legalizing Sunday shows between the hours of 1 and 7 p. m. Now the reformers have a chance to stop shows on Sundays by securing injunctions in local courts.

Sidney Drew Left \$10,000

With the signing of the Surrogate's order it was disclosed that the late Sidney Drew's net estate will be about \$3,000 in personal property, the gross value being about \$10,000.

PERCY WATERS BACK IN GAME THAT HE HELPED TO ESTABLISH

Assumes General Management of Two Triangle Organizations—Big Things Expected in the Fall

PERCY L. WATERS, a pioneer of the film game, especially the exchange and distribution phase of the business, is back in active harness, having been appointed to the general management of the Triangle Film Company and the Triangle Distributing Corporation. In the reorganization of the Triangle organizations and a change in its former executive regime, with Mr. Waters now in at the helm, means some important announcements regarding the Triangle before the fall season opens.

Mr. Waters when seen by a MIRROR representative at his offices in the Brokaw Building, remarked that nothing of special moment was now ready for the public beyond the fact of a change in the personnel of the working administration, with some of the former T employees retained in their former positions. Mr. Waters, however, declared that when September rolled around the Triangle would no doubt have some big changes to announce in its policy, but for the present there would be

"BIG FOUR" PLANS OPEN POLICY

United Artists' Corporation Defines Status for Single Releases—Does Not Tie Up Exhibitors

The United Artists' Corporation via its president, Oscar A. Price, and general manager, Hiram Abrams has issued its first official statement from its newly established New York offices in the Godfrey Building, 729 Seventh Avenue, which definitely defines its open booking policy.

The U. A. C. is on record that open bookings and the rental of its features to be made by Mary Pickford, Charles Chaplin, Douglas Fairbanks and David W. Griffith without references to other pictures to be made by the same players and producers. Each of the Big Four is to make four pictures yearly, one every three months. The way indications point now the first completed subject will be made by Fairbanks. The U. A. C. is hopeful of having its first feature ready by Sept. 1 next.

The company's statement is as follows:

United Artists' Corporation will deal with exhibitors by the single picture only. The booking of each release of each of the four producing units will constitute a separate and distinct transaction, so that at no time will there be any obligation that will prevent an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it should be to serve him.

no immediate variance of the system's routine.

It is a safe bet, however, that while Mr. Waters may make no radical changes at the outset, that there will eventually be a readjustment that will embrace every department under the Triangle banner. It was Mr. Waters' ideas that were inculcated into the success of the General Film during its heyday of success and its exchange system, at one time the most formidable in the world, were due entirely to his arrangement when he was general manager of the G. F.

Mr. Waters was with General for about five years, his first retirement from that organization being followed by his association with J. J. Kennedy with the operation of the Kinetograph Co. Then Mr. Waters was recalled to the G. F. in 1914, and he remained there about two years, when he again retired from its activities.

Schulberg Getting Ready

Ben F. Schulberg has taken possession of the handsome suite of rooms in the Longacre Building formerly occupied by Hiram Abrams and within the next month expects to make public announcements of his plans for his new film connection with the import and export business.

SPRINGTIME IN SCREENLAND



The season has its effect on Norma Talmadge and Pedro de Cordoba in "The New Moon" (Select)



These Spring nymphs are the thorn hunters of the Christie Comedy Co. idylling in "Rowdy Ann"



Corinne Griffith, in "Thin Ice" (Vitagraph) has what is known as a Spring hold on the youth



Larry Semon's expression seems to register a what's the use attitude. His only hope is that the cop will break-up the party. From "The Star Boarder" (Vitagraph)



Spring has a rather quiet but nevertheless deep effect on Elsie Ferguson and the man in "The Avalanche" (Artcraft)



"Love me and the world is mine" affirms Constance Talmadge in "Happiness a la Mode" (Select). The happiness will then evidently be permanent



Although this is only a Chautauqua salute it evidently precedes something more ardent, as it is the final close-up of "The Final Close Up" (Paramount) with Shirley Mason



Here is a perfect setting for a Springtime love scene. It is used in "Jacques of the Silver North" (Select). The lovers probably have rowed out of sight around the bend

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

MY reply to the Editor and Publisher investigator in the matter of motion picture publicity in the daily newspaper press, has brought a letter from E. V. Durling, general manager of the Greeley Syndicate, who makes some points that the writer overlooked, but whose remarks in the main constitute a hearty endorsement of my entire stand. I would like exhibitor readers to bring Durling's statement of fact to the attention of editors in their localities.

"Newspapers today print far more news about motion pictures than ever before," states Mr. Durling, "but there is still much room for improvement. The ratio of interest in motion pictures and sports is about ten to one. That is, ten people care more about hearing of the activities of Charlie Chaplin to one who is interested in the daily doings of Ty Cobb! Yet practically every paper in the country devotes a page to sports and about a half column to moving pictures.

"The press of the country is of course a vital factor in the development of any industry which depends upon public interest for its advancement. Sports, as a general rule, bring no advertising to a newspaper but motion pictures do. They are responsible for those two things dear to every managing editor's heart, circulation and advertising. It remains with the exhibitors of the country, as advertisers, to urge the newspapers to devote more space to motion picture news.

Complaint of Editors

"Many of the newspaper editors say they would print more news if they could only get it. They complain of the quality of material received from the various press departments. Having had a number of years experience in handling motion picture press material I can understand this objection. Many press representatives make no effort to get the newspaper angle. They devote most of their time to sending out copy which is full of extravagant and exaggerated praise. Most of the stuff sent out is not news but merely a sort of glorified advertising which they expect the newspapers to print for nothing.

"By the newspaper angle I mean that which will interest and hold the attention of the readers. For instance the following press matter is typical: The Starless Motion Picture Company spent \$50,000 for a single scene in 'The Hungry Soul,' a story written by James Brown. That story would not hold the intelligent reader for a minute, but one of this type might: James Brown, author of 'The Hungry Soul' was formerly a clerk in the Chicago store of Marshall Field & Co. Attracted by the possibilities of the motion picture writing field he made a study of the subject, the result of which was a check for \$1,000 for his first story and a position on the staff of the Starless Film Company.

"Every man, woman and child in the country who ever had an idea for a scenario would read that at least twice, and that means everybody would read it.

"The same thing applies to an

Sweeping Confirmation of Stand on Press Attitude Toward Movie News—Feinman's Venture—The Traveling Executive—Joseph Franklin Poland Writer from Los Angeles—About Scenarios

angle which many press representatives have happily acquired, that of playing upon the desire of numerous young ladies to break into the moving picture business. An item as follows will always attract attention: Mary Manners came to the Starless Studio three years ago as an extra girl, with absolutely no stage or screen experience. In her latest picture, 'Home At Last,' she achieved stardom and a salary that no bank president could look upon with exact abandon!

Battle Worth While

"To get newspapers to print more motion picture news therefore needs co-operation from every single unit in the industry. It's a battle worth while, Mr. Old Exhibitor. If the motion picture industry will get behind an educational campaign directed at the press, next year this time we will see double the space devoted to motion picture news in the newspapers of this and other countries."

Some weeks ago in these columns we gave the advice of the Dramatic Editor of the Washington Times on the sort of movie press stuff that newspaper editors would use. He and Durling are in accord. But what is the use of writing even the so-called "sure fire stuff" if it is doomed in many newspaper offices before it ever comes in? There is no doubt whatever about the advisability of the campaign of education that Mr. Durling recommends, one that the industry as a unit will "get behind" and STAY behind.

Plenty of newspaper space keeps an industry prosperous. We are entitled to that plenty because of the financial support we give the dailies. But almost regardless of such financial support, motion picture news that is news should be used by common-sense editors for the reason that it "makes circulation" and circulation makes the success of a publication!

Specialties and Specialists

It is not only the day of the special, but it is the day of the special man, the one who can bring out the individual merits of a production, so that the exhibitor will know exactly how to play it up for the "big money."

Exploitation has arrived!

I can therefore understand why Bernard P. Feinman has given up an unusual position with Famous Players-Lasky Corporation to gamble "on his own." The call of the open market carries a call for the unusual publicity man and it was probably easy for "Bernie" to find capital for the acquisition of big pictures requiring big exploitation.

The open market change means that numerous clever exploitation men, who are now comfortably fixed with large companies, will open their

own offices. Watch! And it also means that the large companies will try to keep a certain number of good exploitation men on their own staffs—who knows but that we'll see publicists bid for this year the way stars were last!

A friend of mine who is considered a capable exploitation artist said that by the end of the year he hoped to be demanding not only triple his present salary, but an automobile, a valet and a home that must be within forty minutes of the offices of the people hoping to acquire his services! The stars have had their day; now watch the once humble publicity man!!

Big Men for Big Films

At last the Big Four make formal announcement of their first release—a Fairbanks picture in September. They will have an organization as good as their films, the way Hi Abrams is going about it, for right on the heels of the appointment of Ralph Proctor as assistant general manager, comes the engagement of Paul Lazarus as advertising director.

Lazarus comes from Vitagraph, where he introduced a new style of copy, a distinctive and powerful type. Hi Abrams wrought peculiarly well in this appointment. Lazarus has always backed up the stand of this department for non-interference by companies with their advertising man, and as it is not likely that the enlightened executives of the "Big Four" will sit in censorship on his efforts, we may expect an advertising campaign that will not quickly be forgotten.

Paul was in the promotion department of the Cosmopolitan Magazine when picture publicity first appealed to him. He hid himself with samples of his work to Vita, where I think it was Sam Spedon who originally engaged him.

And he served the Vita loyally, pounding away for four years on the merits of "V" films and turning down any number of chances to leave their banner. But the "Big Four" opportunity was such a tremendous one he could not well disregard it.

Those Hi Abrams Jaunts

I have often spoken here of the value of trips to the country by New York executives, in the course of which they meet the exhibitor on his "own home ground" and learn his problems. You cannot know the film needs of the country unless you know the exhibitor. You cannot be close to him by sticking to Broadway for ever and anon.

Marvelous have been the "discoveries" that home office chiefs have made in this direction through the simple expedient of packing a grip and saying "Howdy!" to the men who get the dimes and quarters (used to be nickles!) of the public

which supports the whole of us. One of these "discoveries" unfolds itself in the Abrams statement just to hand from Mr. Lazarus:

"During the last year and a half," said Mr. Abrams, "I have personally made five trips that have carried me over the entire country for the purpose of sounding out exhibitors on every phase of film rental. To everyone with whom I have discussed the matter, it is so obvious that the program system and the star series system are for the sole purpose of protecting the 'weak sisters' on release lists, that I marvel that producers and distributors persisted in these practices when the entire trade knows why they existed."

The adage "Live and Learn" changes in the film business to "Travel and Learn!" Let's hope that once the Big Four distributing end is nicely started, Mr. Abrams can go scouting through the country.

An "Executive."

I have heard from Joseph Franklin Poland for the first time since we had that celebrated controversy on "When is a Free Lance," with Joe saying that he was one, although proving to my mind that he wasn't!

Poland writes from Los Angeles:

"I hear a story that might do for your MIRROR column. The 'Brown' people out here have been trying to get me to come and see them, to talk over signing a contract with them for stories. But I hated them so in the East, I've been shy of them, so I asked several people about them. Their reputation here is as bad as in the East. One writer gave me these facts: The present scenario head is a former actor. He is ruled by the directors, who are the only ones who have anything to say about stories. But the richest part is this: Jonas, the head of the study, is an illiterate fellow, it seems, and he has had several continuity-writers fired because they used long words—'palatial,' was the example given me—and so the present scenario head, in hiring writers, has to warn them to use the simplest language, so as not to antagonize the studio manager, whose education has been so sadly neglected. Isn't that a scream? Is it any wonder that the highbrows laugh at the movies, when a state of affairs like that can obtain, at one of the largest studios?"

Poland is trying to spring something new.

"I am employing the term, screen novel, for the first time on any stage; it is a new idea of mine, which I am springing in some recent publicity—the novel written direct for the screen, instead of for the publishers." Is it new? Scenario experts of all sorts gladly heard from.

Another Los Angeles letter—from the Palmer Photoplay people—tells of an impressive stand of theirs—that they are cutting down their contributions to the studios on a system. They say: "We are literally deluged with calls for stories and in almost every studio out here are receiving not only quick decisions but the most considerate treatment. This condition may be due in part to the terrible dearth of screenworthy stories and the present helplessness of producers."

FIRST SHOWINGS REPORTED BY WIRE

"The Siren's Song"

Fox, Theda Bara, Directed by J. Gordon Edwards, Scenario by Charles Kenyon

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Bara always a favorite."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Not vampy."
"Better than average Bara picture."
NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Clear
Acting.....Good
Scenic Setting.....Beautiful
Photography.....Fine
Atmospheric Quality.....Fine
Costuming.....Good
Quality as a Picture.....Fairly good

WHAT IT IS

Innocent Brittany maid is betrayed by several gentlemen, but finally wins success with a magnificent voice, and marries her patron.

"Just Squaw"

Exhibitors' Mutual, Beatriz Michelen, Directed by George E. Middleton, Scenario by Earle Snell

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Interesting picture."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Mediocre
Coherence.....Fair
Acting.....Fair
Scenic Setting.....Fair
Photography.....Fair
Atmospheric Quality.....Fair
Costuming.....Good
Quality as a Picture.....Fair

WHAT IT IS

Son of a murdered sheriff while in search of an Indian bad man to wreak vengeance, falls in love with a girl who is supposed to be a half-breed but isn't.

"The Busher"

Paramount, Charles Ray, Directed by Jerome Storm, Scenario by R. Cecil Smith

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "One of best comedies of season."

WHAT IT IS

Bush League pitcher makes good in the big town and loses his head. But he finds it again and things turn out just right.

"The Third Degree"

Vitagraph, Alice Joyce, Directed by Tom Terriss, from the play by Charles Klein

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Thrilling."
"Popularity of title drew."

WHAT IT IS

Young aristocrat, forced by the "third degree" to confess to a crime he didn't commit, is freed by his waitress-wife.

Received From Every Part of the Country
Just Before Going to Press—The Values
Great, Good, Fair and Poor Are An
Exact Average, the Same Terms Being
Used in All Wires to Us

"As a Man Thinks"

Pathe, Leah Baird, Directed by George Irving, Story by Augustus Thomas

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Thoughtful drama that attracted."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Double standard theme attracts."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Fair
Coherence.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

Husband and wife learn to distrust each other even to the extent of doubting the parentage of their child, but everything turns out all right.

"Auction of Souls"

First National, Aurora Mardiganian

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Great interest shown." "Stood 'em up every performance."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Costuming.....Good
Historical Interest.....Excellent
Quality as a Picture.....Good

WHAT IT IS

A burning indictment of those who wrought havoc with the women and children of Armenia.

"One of the Finest"

Goldwyn, Tom Moore, Directed by Harry Beaumont, Scenario by J. Clarkson Miller

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "T. Moore always a winner." "Good story."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Fair
Acting.....Good
Scenic Setting.....Excellent
Photography.....Excellent
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Just because he stopped her speeding chauffeur and thereby saved her life, she had the traffic cop demoted and disgraced. But she made up for it in the end.

"Miss Adventure"

Fox, Peggy Hyland, Written and Directed by Lynn F. Reynolds

WIRE REPORTS—WEST
Box Office Value.....Good
Exhibitor Comments: "Pleasing." "Full of action."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence.....Sufficient
Acting.....Fair
Scenic Setting.....Fair
Photography.....Fair
Atmospheric Quality.....Fair
Costuming.....Good
Quality as a Picture.....Fair

WHAT IT IS

After being dumped onto a smuggler's boat, and adopted by an old seaman, and kidnapped, and rescued from a boat adrift, Jane finally settles down for a little peace and quiet with the man of her choice.

"The Woman Next Door"

(Vicky Van)

Paramount, Ethel Clayton, Directed by Robert G. Vignola, Scenario by Marion Fairfax

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "A worthwhile production."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Unusual
Technical Handling.....Good
Coherence.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Costuming.....Good
Quality as a Picture.....Good

WHAT IT IS

Unhappily married woman decides to lead a double life, her other self being a Bohemian lady of gay parties.

"Some Liar"

Pathe, William Russell, Directed by Henry King, Scenario by Stephen Fox

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "One of the excellent comedies of the season."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Amusing
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Convincing
Acting.....Excellent
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

Coffin salesman brags to an Arizona girl about his bravery and is called upon by her to kill a villain and get back some letters. The deed is accomplished but not in just the way the girl expected.

"I'll Get Him Yet!"

Paramount, Dorothy Gish, Directed by Elmer Clifton, Scenario by Harry Carr

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "D. Gish always draws crowds." "Very amusing."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Excellent
Dramatic Interest.....Sufficient
Technical Handling.....Good
Coherence.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Costuming.....Good
Quality as a Picture.....Good

WHAT IT IS

Susy's papa gives Susy a railroad to avoid paying income tax on it, and Susy tries to run it herself.

"When My Ship Comes In"

Independent Sales Corp., Jane Grey, Produced by Robert Thornby, Story by Gouverneur Morris

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Excellent adaptation of novel."

WHAT IT IS

Fisherman's daughter and her play-writing sweetheart are badly treated by an unscrupulous theatrical manager.

"The Social Pirate"

World, June Elvidge, Directed by Dell Henderson, Scenario by E. Forst

WIRE REPORTS—EAST
Box Office Value.....Fair
Exhibitor Comments: "Nothing at all unusual." "Average acting."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Good
Technical Handling.....Fair
Coherence.....Clear
Acting.....Good
Scenic Setting.....Fair
Photography.....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Average

WHAT IT IS

Virtuous cabaret girl is accused of theft, but is vindicated and marries the right man.

"Come Out of the Kitchen"

Paramount, Marguerite Clark, Directed by J. S. Robertson, Scenario by Clara Beranger

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "A huge success."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Amusing
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

Young Southern aristocrat passes herself off as cook in her own impoverished home which has been rented to a rich Northerner.

"The Coming of the Law"

Fox, Tom Mix, Directed by Arthur Rosson, Scenario by Denison Clift and Arthur Rosson

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Mix good in a role that is different."

NAT'L BOARD OF REVIEW REPORT

Entertainment value.....Excellent
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Good
Acting.....Good
Scenic Setting.....Effective
Photography.....Very fine
Atmospheric Quality.....Convincing
Costuming.....Good
Quality as a Picture.....Excellent

WHAT IT IS

A tenderfoot goes to New Mexico to settle his father's estate and stays to clean out the lawless gang who run the town.

"Josselyn's Wife"

Exhibitors' Mutual, Bessie Barriscale, Directed by Howard Hickman, From the novel by Kathleen Norris

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Just a fair picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Young husband is the prey of his vampirish young stepmother and is accused of killing his father. Things end well, however.

"The Follies Girl"

Triangle, Olive Thomas, Directed by Jack Dillon, Scenario by Charles Mortimer Peck

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Delightful mixture of folly and life."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Fair
Coherence.....Clear
Acting.....Good
Scenic Setting.....Fair
Photography.....Good
Atmospheric Quality.....Fair
Quality as a Motion Picture.....Fair

Fairly well done, but lacks dramatic situations necessary to a good feature story.

WHAT IT IS

An ex-chorus girl passes herself off as granddaughter to a wealthy old man, and proves to be something of the sort.

Broadway Drawing Money

"The Unpardonable Sin," the Harry Garson feature which Messrs. Gordon & North booked into Ben Moss' Broadway, New York, for at least twelve weeks is drawing nicely, the daily check-up being in four figures. 'Tis understood that Garson is "in" on the Broadway run on a percentage basis.

IS THAT SO!

Rod La Rocque has just completed a feature supporting June Elvidge.

Arthur Donaldson is at present at work with Arthur Guy Empey in his latest production "Hell on Earth."

Evelyn Cosnell is featured in newest Paramount-Flagg comedy, "Welcome, Little Stranger."

Van Dyke Brooke has been engaged by J. Stewart Blackton to play a principal part in his new production.

Henry Mortimer, erstwhile member of Mrs. Fiske's companies and other Broadway productions has a prominent part in the new motion picture named "The Road Called Straight" in which Louis Bannison is starred.

Ned Burton, character actor, has been acting with Johnny Dooley in the latter's new comedy films.

Josie Sedgwick has left the Triangle studios to appear in Universal dramas. Miss Sedgwick will be seen shortly in "Hate Everlastin'" a two reel drama starring Pete Morrison.

J. L. Johnston, for the past five months assistant publicity director for Universal in New York has resigned his position to become publicity and advertising manager for a large moving picture theatre circuit in the Middle West.

Harry Pollard is again directing William Parsons in his comedies. Mr. Pollard worked up several good stories during Mr. Parsons' absence in New York.

Frank A. Keeney has engaged Peggy McGrath to be featured in a new film he is to make shortly.

Geraldine Farrar Settled in Los Angeles for the Summer

Geraldine Farrar, accompanied by Lou Tellegen, her husband, arrived in Los Angeles May 14 to spend the summer at the Goldwyn studios. Coincident with their coming Samuel Goldwyn sprang a big surprise in making known the fact that Lou Tellegen will play opposite Geraldine Farrar in a modern production of a spectacular nature, written for them by Thompson Buchanan.

Bringing five servants, not to mention "Sniffles," the prima donna's Pekingese who owns a Liberty Bond of all five issues, the Farrar-Tellegen party was met by Abraham Lehr, vice-president and manager of the Goldwyn studios. The automobile awaiting them was a mass of roses, the offering of Margaret E. Boal, a horticulturist of Glendale, Cal., and they were driven to the home leased for Mr. and Mrs. Tellegen in Hollywood.

Next day Geraldine Farrar and Lou Tellegen played together their first scene before a camera.

Ohio Likes "Vice" Pictures

Vice propaganda pictures are meeting with great success in the northern Ohio district, where "Fit to Win," "The Scarlet Trail," and "The Spreading Evil" are playing to capacity houses. Maurice Lebensberger, secretary of the Standard Film Service, Cleveland, releasing the first two named pictures, reports that not one single objection has been raised anywhere in regard to the showing of the vice pictures. In fact, the contrary has been true.

LIST OF PREVIOUS FIRST SHOWINGS REPORTED BY WIRE

After His Own Heart, Metro	(East)	Good—"Good comedian in pleasing story."	(West)	Good—"Kind of comedy they like."
Amateur Adventuress, Metro	(East)	Fair—"Story has sameness."		"No pep."
Bare Fists, Univ.	(East)	Good—"Carey pictures always go in my theater."		
Beating the Odds, Vita.	(East)	Good—"Morey's pictures always draw."		
Bella Donna, Param.	(East)	Good—"Popularity of book did a great deal."		
The Best Man, Hodkn.	(Central)	Good—"Fine Kerrigan production."		
Calibre 38, General	(East)	Great—"Great picture from every angle."		"Wonderful acting."
Castles in the Air, Metro	(East)	Good—"Charming star."		
Charge It to Me, Pathe	(East)	Good—"Pleasing, simple story."	(West)	Good—"Nice little picture."
Daddy Long Legs, First Nat'l.	(East)	Great—"Every one knows the business a Pickford picture does."	(Central)	Great—"Best Pickford has made."
Diana of the Green Van, Ex. Mut'l	(East)	Good—"Nice picture."		"Seemed to please."
Eternal Magdalene, Goldwyn	(Central)	Great—"Best picture released here this season."		"Matinees crowded."
False Faces, Param.	(East)	Great—"Gripping story."	(Central)	Great—"Splendid picture."
Ginger, World	(East)	Poor—"Story lacks originality."		"Fine acting."
Help, Help, Police! Fox	(East)	Great—"Walsh at his best."		"Refreshing comedy."
		Great—"Fine comedy."	(Central)	Great—"Action is the keynote."
Johnny Get Your Gun, Arctcraft	(East)	Great—"Stone packed the theater."		"Picture pleased every one."
Jungle Trail, Fox	(East)	Good—"William Farnum always a drawing card."	(Central)	Good—"Lots of pep."
		(West)	Good—"Up to Farnum standard."	"Was liked."
Law of Men, Param.	(East)	Fair—"Poor piece well acted."	(Central)	Good—"Bennett draws well."
Lion and the Mouse, Vita.	(East)	Great—"Strong story well told and finely acted."	(Central)	Good—"Joyce in a part that suits her ability."
		(West)	Great—"Just the kind."	"Joyce just fits part."
Love Call, Ex. Mut'l.	(East)	Good—"A pleasing, simple picture."		"Pretty star."
Love Hunger, Hodkinson	(East)	Good—"My clientele likes Lillian Walker."	(Central)	Good—"Walker at her best."
		"Pleasing."		
Love That Dares, Fox	(East)	Good—"Appealing."	(West)	Poor—"Stereotype story."
Mary Regan, First National	(East)	Good—"Stewart very popular."	(Central)	Great—"Especially entertaining film."
New Moon, Select	(East)	Great—"Norma Talmadge can be counted on for full houses for whole week."		
Oh, You Women, Param.	(East)	Good—"Fine comedy."	(West)	Good—"Likable comedy."
Pest, Goldwyn	(East)	Good—"Normand a hit in everything she appears in here."	(Central)	Good—"Story interesting and there is comedy relief."
		(West)	Fair—"Did fair business."	
Redhead, Select	(East)	Good—"Brady always a favorite."		
Red Lantern, Metro	(East)	Great—"Wonderful production."	(West)	Great—"Very popular film."
Regular Fellow, Tri.	(East)	Great—"Big hit in my theater."	(South)	Good—"Strong human interest."
Road Called Straight, Goldwyn	(East)	Great—"Best war film I had that did not have battle scenes."		
Rustling a Bride, Param.	(East)	Good—"Pleasant comedy, with Lila Lee as charming star."	(West)	Fair—"Did not receive good comments."
Sawdust Doll, Pathe	(East)	Fair—"Clientele does not like kid pictures."		
Speedy Meade, Goldwyn	(West)	Good—"Thoroughly enjoyable."		
Twilight, Sherry	(East)	Good—"Kenyon always does pleasing work."		
Unknown Love, Pathe	(East)	Good—"Picturesque star."		
Unwritten Code, World	(East)	Fair—"Nothing unusual."		
Usurper, Vita.	(East)	Great—"Williams always means crowded houses."		
Veiled Adventure, Select	(East)	Great—"Rollicking, romantic comedy-drama."	(Central)	Good—"C. Talmadge has large clientele."
				"Play full of thrills and romance."

FIRE PROTECTION ASSOCIATION DISCUSSES INFLAMMABLE FILM

Motion Picture Men Oppose Prohibition of Nitro-Cellulose Film—Opposition Is Sustained By the Convention

THE twenty-third annual meeting of the National Fire Protection Association was held in Ottawa, Canada, May 6th-8th, when representatives of the motion picture industry were in attendance and actively participated in the deliberations.

The convention, which was the largest and most enthusiastic one ever held, was of special interest to the motion picture industry, owing to the proposal for adopting scientific rules for the storage and handling of motion picture films.

A resolution proposing the prohibition of nitro-cellulose film and the substitution of slow-burning film was introduced. In opposition to such resolution the meeting was addressed by F. W. Lovejoy, general manager of Eastman Kodak plant, J. F. Ancona, the engineer who had been conducting the fire

prevention tests for the Eastman Kodak Company, and Albert de Roode, a member of the fire prevention committee of the National Association of the Motion Picture Industry, and chairman of the Subcommittee on Insurance. The convention did not take kindly to the proposition of absolute prohibition and apparently felt that no commercially practical substitute had yet been found for the nitro-cellulose film as far as the commercial presentation of motion pictures was involved.

The convention went on record, therefore, as favoring only the introduction of slow-burning film in private exhibitions, in schools, churches and similar institutions, and homes, and the ultimate adoption of slow-burning film only when a commercially practicable substitute was evolved.

GETS FILM RIGHTS

Hodkinson Acquires "Sahara" Starring Louise Glaum

W. W. Hodkinson Corporation announces that it has obtained the complete North American distribution rights for J. Parker Read, Jr.'s powerful special production, "Sahara," starring Louise Glaum and personally supervised by Allan Dwan, the story being the work of C. Gardner Sullivan.

This production, with its scenes laid in Paris and Cairo, was recently given a New York trade presentation at the Rivoli Theater under the direction of Hugo Reisenfeld.

Blackton Signs Fannie Rice

J. Stuart Blackton has persuaded "Jolly" Fanny Rice to "come back," having just signed her for his new and yet unnamed feature which is now in production. The actress whom theatergoers will remember as a popular comedienne, is to play an important supporting role with Sylvia Breamer and Robert Gordon, featured leads of the new picture.



(Above, extreme right) Bebe Daniels plays the leading feminine roles with Harold Lloyd in Lloyd comedies (Pathe)

Rothacker Studio Celebrates Anniversary

The Rothacker studio in Chicago is celebrating its ninth anniversary. In May, 1910, Watterson R. Rothacker founded the Industrial Film Company, which has since become the Rothacker Film Company, with the express purpose of occupying himself with producing advertising film exclusively. At present his concern is also being used by Mary Pickford, Anita Stewart, Charlie Chaplin and other worthy stars for laboratory purposes. In the near future it is the aim of the Rothacker Film Company to produce single reel film novelties for general distribution.

Adolf Philipp Film Corporation Now Located

The Adolf Philipp Film Corporation which was organized a few weeks ago has opened offices and studios at No. 11 East Fourteenth Street, New York City, formerly occupied by the Prizma.

The studios are being entirely renovated and modernized and are being equipped with an entirely new electric light plant. The company will also use a newly invented studio lamp.

Mr. Philipp has issued over twenty-nine of his plays to the corporation. He will introduce incidental music to his productions.

"Told in the Hills" to Be Filmed in Idaho

George A. Melford, director for Famous Players-Lasky, has made arrangements to take outdoor scenes for a new film they are making in the vicinity of Kamiah, Idaho. Twenty-two players will arrive from Los Angeles in the near future. The film will be a drama taken from the book, "Told in the Hills," and the leading roles will be handled by Robert Warwick and Anne Little. The country to be used is up the famous Lawyer's canyon and is a wild and virgin landscape.

Lazarus Leaves Vitagraph

Paul N. Lazarus, who since September 11, 1916, has been advertising manager and publicity director of Vitagraph, severed connections with that firm Saturday and on Monday of this week assumed a similar berth with the United Artists' Corporation. Lazarus has his new station in the Godfrey Building. Just who his successor will be at the Vita hasn't been announced and none is likely until the return the last of the week from the Coast of Albert E. Smith and John M. Quinn, president and general manager of the Vitagraph respectively.

"FIRES OF FAITH"

Salvation Army Picture Strikes Twelve for Famous Players

The Salvation Army has been given a pictorial testimonial by the Famous Players-Lasky Company in its "Fires of Faith," which not only tells a corking tale of romance but demonstrates via the film what a wonderful thing the Salvation Army is.

"Fires of Faith" is not only splendidly directed by Edward Jose, but it has the principal characters excellently acted by such celebrities in the photoplay world as Catherine Calvert, Eugene O'Brien and Ruby de Remer. Then there may be seen Helen Dumbar, Charles Ogle, Theodore Roberts, Pat Moore (a juvenile worthy of mention), Robert Anderson, etc. Each did well his allotted part, with an additional realism given by the presence of Commander Evangeline Booth herself.

The story is by Charles E. Whitaker and the scenario by Beulah Marie Dix. The founding of the Salvation Army is shown with the work of the famous band of men and women brought down to the present day. And the war scenes are bully—maybe a trifle overdrawn, but within the propriety of studio license. And the work of Misses Calvert and de Remer is prominent all the celluloid way.

It is ripping and it is thrilling; a film doughnut of cheer and dramatic expression of a worthy cause exceptionally well told. It is playing at the Harris Theater.

MARK.



The dawning of Martin's (played by John Barrymore) love for the girl in "The Test of Honor" (Paramount)

The young people in "The Girl Who Stayed at Home" (Artcraft), enjoying their last dinner together before Robert Harron goes to war

Scene from Select's special feature, "Bolshevism on Trial"



UNIVERSAL TO CELEBRATE SEVENTH ANNIVERSARY

Consolidation of Interests Seven Years Ago Made Big Motion Picture Organization a Reality— Celebration in June

UNIVERSAL'S seventh anniversary to be held during the entire month of June is memorable, in that it brings to a close the most successful year of the company's history.

The formation of the Universal company was brought about by the consolidation of the interests of several independent film manufacturers who were at that time distributing their pictures through the Motion Pictures Sales Company, with offices at 111 East Fourteenth Street, New York City.

On May 20, Mr. Laemmle, at that time manufacturer of Imp films; Charles Bauman, of the New York Picture Company and W. H. Swanson, manufacturer of Rex pictures, combined their interests and the Universal Film Manufacturing Company became a reality.

The offices were first opened at No. 1 Union Square, and on October 1 were moved to 1600 Broadway, their present location. In July of 1912 Mr. Laemmle made a trip to Europe and opened the first American independent manufacturers' foreign offices. In September of the same year the announcement of the purchase of the 12,000 acres of land in the San Fernando Valley, California, was made. Universal City was later erected on this land.

The Universal Company claims credit for many of the important events in the history of the motion picture industry. It claims to have introduced the first stage stars to the screen; to have made the first two-reel pictures, and the first five-reel pictures and to have released the first actual motion pictures of war.

Goldwyn Increases Publicity Staff

Two new publicity agents have been added to the Goldwyn staff since the recent engagement of Ralph Block as director of publicity and Kenneth Macgowan as director of advertising. Howard Dietz, well known both as a newspaper writer and an advertising writer, is now with the Goldwyn organization. Lucy Huffaker, former publicity writer for the Washington Square Players, and wife of Edward Goodman, their director, has also joined the Goldwyn publicity staff. The new Goldwyn system for increased publicity calls for representatives in Philadelphia, Boston, Chicago, Denver, Kansas City and New Orleans.

Tribute to Donaldson's Art

An amusing incident is related by Arthur Donaldson. While working in Bayonne, playing the part of a steel mill employee, he enquired of the landlady of the hotel where he was eating, what excitement ever occurred in Bayonne to amuse or entertain the residents. She replied that she had excitement enough, as twenty-five "movie" actors had just left and she had been at her wits end as to how she could accommodate them. She little suspected that she was talking to a "movie" star. Some makeup, Arthur.

New Vidor Production Soon Under Way

Tom Gibson has completed the working script for King Vidor's next Brentwood production and rehearsals, prior to screening, is under way at the latter's studio in Hollywood. Florence Vidor, the wife of the young director, will return to the screen in the story, which deals with the reconstruction period.

Film Version of Hall Caine Novel Released Soon

"The Woman Thou Gavest Me" will be released as a Paramount-Artcraft Special May 25.

The excellent cast includes Katharine MacDonald, Theodore Roberts, Jack Holt, Milton Sills and Fritz Brunette.

The settings are said to be admirable and the picture covers India, Africa, Egypt, England and other parts of the British Isles, and in addition, the Antarctic.

Hugh Ford produced the picture.

Pioneer Purchases "Confession" for Walthall

The film rights to "Confession," the stage classic by Hal Reid, has been purchased by the Pioneer Film Corporation for the National Film Corporation of America. This is to be included in the six specials which are being made for the Pioneer, and contains an exceptionally strong part for Henry B. Walthall, who will be the star of the production.

Texas Guinan Honored by State of Texas

The Legislature of the State of Texas seems to have taken official cognizance of the motion picture industry, and of the advertising value in the exploitation of Texas Guinan in the two-reel Western productions now being produced by the Frohman Amusement Corporation, and to be distributed via State Rights Market. Miss Guinan has been offered the use of the official seal of the State of Texas in the advertising matter to be gotten out in connection with these productions.

Writing New Film Song

Frederick V. Bowers, playwright, song composer and star, was commissioned late last week by the Harry Garson offices to write a special song entitled "The Unpardonable Sin," which will be introduced in the present exhibition of the picture at the Broadway, New York. Bowers will write both words and music.

JESS WILLARD TO STAR IN PICTURES

Newly Formed Chicago Corporation to Present Champion in Western Feature

Jess Willard, champion heavyweight of the world, has turned motion picture actor, and in a few weeks will be seen as a Westerner in a big, seven-reel production, the title of which is "The Challenge of Chance." Arrangements are now being made for the distribution of the feature and for a national advertising and publicity campaign. Several independent distributing organizations are said to be bidding for the privilege of handling this picture, which is being made by the Continental Pictures Corporation, of Chicago.

This latter organization is said to be made up of a number of big steel and banking interests of the Middle West. Fred L. Wilks, a Chicago business man, is president of the company. The Chicago offices of the new organization are in the Continental & Commercial Bank Building and the New York offices in the Fitzgerald Building.

Arline Pretty, who is well remembered for her work in Vitagraph productions, and also as leading woman for Douglas Fairbanks, is playing opposite Willard in the principal feminine role. The production is being made under the direction of Harry Revier, formerly with Jesse L. Lasky and the director of numerous big, special pictures, among them a number of Petrova productions.

Work on the production was started several weeks ago in Chicago. Willard, with his entire supporting company, is now in Los Angeles completing. It will be released, it is said, some time before July 4, the date of the Willard-Dempsey fight.



In "The Poppy Girl's Husband" (Artcraft) William S. Hart demonstrates an effective method of quieting a troublesome female



Elsie Ferguson bobs in the reading session and becomes a welcome interruption in "Eyes of the Soul" (Artcraft)

Evidently the wife wants Charles Murray in the tub in "Reilly's Wash Day" (Paramount-Sennett)

The coy chambermaid to the left of gross tonnage is "Fatty" Arbuckle in "Love" (Paramount-Arbuckle)

LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barrymore

A VISIT to the famous Nat Goodwin Cafe at Santa Monica beautifully located on the end of a pier which projects far into the Pacific Ocean has for many years been one of the features of a visit to the famous resort city. With the ocean on three sides and on the other side the beautiful Santa Monica Mountains in the distance, the pier is still visited daily, although the cafe is closed and the popular actor is no longer the host.

The sign overhead no longer reads "Nat Goodwin's Cafe," but has been replaced with another which reads "Paton Premier Productions." As we approached the main building we noticed that the curtains had disappeared from the windows and the "welcome" sign which once appeared in electric light was gone. We thought of the warm hand shake Nat Goodwin gave us as we entered this same door on our last visit, and we wondered what sort of a reception we would get this time, for we had called to visit, not a comedian but a famous tragedian of the English stage, Stuart Paton, general director of Paton's Premier Productions.

The step that echoed from above came nearer and nearer and finally our old friend Bob Phelan, the cameraman, came down to greet us. We were glad to find some one to introduce us to Stuart Paton, for we knew him only as the actor who had been four times commanded to appear before the King and Queen of England, once to do Henry Irving's part in "The Bells." We also read of his success as the director of such motion pictures as "Twenty Thousand Leagues Under the Sea," "The Grey Ghost," "The Girl in the Dark," "The House of Fear," "The Great White Terror," and many others of the sort that send one home to sleep with his light burning all night. The cameraman ushered us into Mr. Paton's office and said: "Stuart—all his employees call him Stuart—I want you to meet a friend of mine." Mr. Paton locked arms with us and escorted us all over his studio, showing us first the dressing rooms which were formerly the guests rooms in the fashionable hotel adjoining the cafe, next the shower baths, lounging rooms and finally the main stage, formerly the ball room.

Mr. Paton said that he will start production soon on a picture to be called "The Law Bringer," with a cast including Betty Compson, Harry Carter, Gus Phillips, Jack Carter, Jack Curtis, and Wm. Quinn.

Four pictures a year will be made, all of which will be in keeping with Mr. Paton's previous record as a producer.

As we left the studio we looked back, and somehow or other it didn't look so barren as it did when we first came through the gate.

Priscilla Dean is in a serious condition at a Los Angeles hospital, suffering with double pneumonia, but her recovery is almost certain.

Jean Darnell, once prominent picture actress, has returned to Los Angeles and is writing publicity for Thomas H. Ince.

The Scream Club, dormant since before the war, has been revived. Clarke Irvine, returned after eighteen months in the navy, has opened

the spring season by sending out invitations for a dinner-dance at Harlow's Dome Cafe in Ocean Park. Publicity, scenario, and newspaper writers compose this unique club.

Mary Pickford paid a little over \$10,000 for a beautiful lot at Santa Monica. It overlooks the ocean, and is snuggled at the foot of the mountains, just at the top of the canyon.

Thomas Santschi has finished his work with Anita Stewart and is going over to the Katterjohn studios for work in the big film.

Bobby Vernon and Patricia Palmer will be seen soon in "Sea Sirens," a Christie comedy.

Dorothy Devore and Harry Ham are presented in "Too Many Wives," a story in which a full sized harem (the Christie girls) is a feature.

Bessie Barriscale and her husband-director, Howard Hickman, are suffering a nervous breakdown, followed by pneumonia. Both are confined to their beds and are under the care of trained nurses and a doctor.

Reggie Morris, who formerly directed Keystone and L-Ko comedies, has been engaged by Universal to produce one-reel comedies with George Ovey as the star.

Gladys Brockwell is doing a Western picture. Frank Beal is directing it. This is another restaurant story, one of the big differences being that in "The Pitfalls of a Big City," which is to be shown at the Alhambra Theater in Los Angeles, Miss Brockwell is the owner of the restaurant. In the new picture, called "Sadie," she is just a waitress. In the cast with her are William Scott, Richard Rossen, Harry Dunkinson, Irene Aldwyn, Walter Long and Claire McDowell.

Albert Ray and Elinor Fair have started another picture. It is called "Be a Little Sport" and is being directed by Scott Dunlap. In the cast are Lule Warrenton, George Hernandez, Leota Lorraine and Eugene Palette.

John J. Cohley has been promoted from Metro's reading department to an assistant directorship with Charles Swickard, who is guiding May Allison through the comedy maze of "His Father's Wife."

"The Spitfire of Seville," a story of a Spanish she-devil, by Joseph Franklin Pollard, is being put into a screen script by the Universal scenario department preparatory to having it filmed under the direction of George Seigmann.

Eric Von Stroheim, who is producing "The Pinnacle," a melodrama of the snow-clad Alps, has his company of players still in the San Jacinto mountains.

Eddie Polo has just finished the two-reel Western melodrama, "Cy-clone Smith's Pardner," under Jacques Jaccard's direction, with Beatrice Burnham as his leading woman.

Pete Morrison is now filming "The Terrible Bandit," a Western comedy-drama in two acts, having just completed "Hate Everlastin'."

James J. Corbett is now working in the twelfth episode of "The Midnight Man" under James W. Horne's direction, with Kathleen O'Connor as his leading lady.

Jack Pickford has moved to the beach at Ocean Park for the summer. His city home is closed for the warm season.

MINTA DURFEE

Mrs. Roscoe Arbuckle Tells of Her Coming Return to the Screen

No sooner was word flashed that Minta Durfee (Mrs. Roscoe Arbuckle) had decided to return to the motion picture fold than the man higher up in the MIRROR office thought it would be a happy idea for Mrs. Arbuckle to be interviewed. So "we" were commissioned to seek her and ascertain why she was breaking her shell of retirement. We found her vastly different from the "mind's eye opinion" that had been formed on the way uptown. We had pictured her in every conceivable shape but that of the smart and clever personage she really is.

"Yes, I am returning to picture work," Mrs. Arbuckle began, "with the expectation of starting work in the east within the next fortnight." And before we knew it she had told us that being away from the glare of the studio calcium for two years, she felt that she had fallen into a rut as it were, and the tear of becoming permanently "stagnant" had prompted her to return.

Then came some smart comment on life in the west, and in the east, and of her early studio days under the tutelage of Mack Sennett. And she spoke of "Luke," the famous Arbuckle dog. In her coming pictures Mrs. Arbuckle expects to have "Luke" at her elbow, as she has sent on to the Coast for him.

Mrs. Arbuckle referred intermittently to Roscoe, and of the old days around the Los Angeles studios when picture companies were "one big happy family" and conditions were so different from what they are today out there. Roscoe Arbuckle is now a screen star with a salary of \$3,000 a week, has purchased a large, commodious house in California that requires scores of servants to operate, and is the owner of the Vernon, Cal., base ball team.

Then we asked her if she was going to enact the rough and tumble style of film work expected of Mack Sennett's proteges, and she said that the style of work was not determined but it might be light comedy. We thought of the serious work that Mabel Normand had done so remarkably well in "Mickey" and deduced from Mrs. Arbuckle's ability to talk on so many different subjects, and from her poise and carriage and her attractive looks that she might also be "at home" with serious roles.

However, time will tell; and if she is as successful with her proposed film return as she was with the service she rendered her country—her daily entertainment of big parties of the boys in uniform—she will be successful indeed.

MARK.

Select Releases Song Picture

The first of Select Pictures' May releases will be "Break the News to Mother," a Select special attraction inspired by the famous song of the same name by Charles K. Harris.

William L. Sherrill Returns

William L. Sherrill, president of the Frohman Amusement Corporation, returned to New York Wednesday, bringing to a close a three months trip to his Los Angeles Studio, where the Texas Guinan Westerns are being produced.

"BROKEN BLOSSOMS"

Beautiful and Graphic Picture of a "Limehouse Nights" Tale

With "Broken Blossoms" David W. Griffith has departed from the panorama spectacle with which he has been chiefly identified and has presented a picture of simple and unpretentious theme developed with a concreteness and directness that place it in the highest rank of film productions. The material in "Broken Blossoms," adapted from Thomas Burke's "Limehouse Nights" is not unfamiliar to the screen. The melodramatic tragedy of the age-long struggle between the Orient and the Occident, whether the question is one of religion, morality, tradition or philosophy, has been presented time and again with varying success. But never until Griffith took up the subject has it stood out so poignantly.

Rich in detail, embellished with photography which takes on the character of etching and music that is haunting in its Oriental glamour, "Broken Blossoms" is an entertainment that is worth going to see again and again. Pictorially it has never been surpassed.

The musical accompaniment, outlined by Mr. Griffith and composed by Louis Gottschalk, plays a significant part in the appeal of the production. Faithful in its representation of a mystic Orient, it is also varied in scope and feeling.

Apart from a realistic depiction of a tragedy in the Limehouse district in London—a tragedy in which all the elemental emotions of man are indicated with tenseness and graphic power—"Broken Blossoms" has a message which is of special force in this day when nations are struggling for a new order. It is the message that, perhaps, the Orient is a more fertile field for the idea of universal peace and brotherhood of man than the nations of the West.

A young Chinese poet, strongly under the influence of Buddha, cannot appreciate the love of fighting which he sees prevailing among peoples of the West. Carrying a zeal to convert he emigrates to London. He finds no response there to his ideals and so stores them in his heart while he ekes out a living as a merchant. One day destiny throws across his threshold a girl—a fragile thing who has been battered and bruised by a tyrant pugilist foster father—and he welcomes and brings her happiness through an exalted love. Their days together are brief, for the father learns of the "disgrace" to his name in the friendship of the girl for the "chink," seeks her out and drags her home, where he beats her to death. Whereupon the young Chinaman, no longer finding life worth living, kills himself to the imagined toll of temple bells.

There are no sub-plots or counter plots to distract the spectator from the compelling theme. And the picture "builds up" under the masterful hand of Griffith until it reaches a climax of magnificent power. The acting is splendid, with Lillian Gish giving the most vivid performance of her career as the girl. Richard Barthelmess, as the Chinese lover, played with fine sincerity and poetic feeling, while Donald Crisp was memorable as the "abysmal brute."

"Broken Blossoms" is the first production of the Griffith Renertory Season at the Cohan. REID.

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ARLINE PRETTY

One of the screen's beautiful stars whose next appearance will be in "The Challenge of Chance" with Jess Willard. She is a favorite with fans through her work as leading woman with Douglas Fairbanks, Robert Warwick, and others



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THE MARKET PLACE ON PAGE 827

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P. C. Macfarlane says that THE EDITOR's leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.

THE EDITOR has a department devoted to letters in which successful contemporary writers tell of the genesis, development and writing of certain of their published stories.

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